CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

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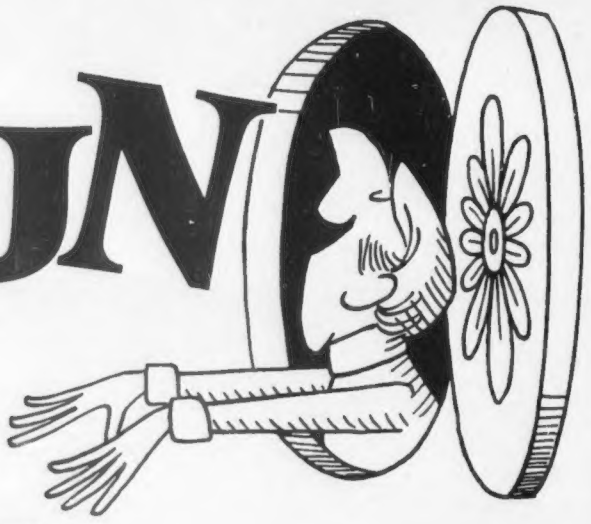
Winter 1969 **$2.50**

Laugh-in

BY Roy Doty ®

Whats new
in the FUNnies?

FUN



That's

whats
new!

C·T·N·Y·N·S
must reading for most readers

CHICAGO TRIBUNE-NEW YORK NEWS SYNDICATE, INC.
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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 1
Winter 1969

Notes from the Editor:

Cartooning has been exciting for me ever since I met C.N. Landon in my home town of Cleveland, Ohio long ago and took his famous correspondence course. In the years that followed I cartooned my way up through junior high and high school newspapers and magazines, and finally wound up my college career as Art Editor of the 'Red Cat', the humor magazine at Western Reserve University where, as a sideline, I graduated as an Economics Major. The fires that had been lit under me by the Landon Course burned even brighter when one day I laid eyes on a Chicago Academy of Fine Arts catalogue. The Academy, on Michigan Avenue overlooking the lake, turned out to be about the first resident art school which had a real honest-to-goodness cartoon course taught by men currently successful in the profession. Vaughn Shoemaker, the Pulitzer-Prize winning editorial cartoonist, and Don Ulsh, whose thousands of magazine gags I had seen for years, were two of my instructors there. As Bob (They'll Do It Every Time) Dunn would say — 'Happy Days'.

It was at this time, in Chicago, and later in New York and other towns heavily populated by famous cartoonists, that I would often phone one of these heroic figures to find out if a young cartoonist could come to his studio and ask a few questions about this fabulous business. Invariably these giants turned out to be friendly and helpful men. And in this way, as time went by, I met and questioned Charles Dana Dibson when he had a studio in New York's Carnegie Hall, F. Opper on Circuit Road in New Rochelle, James Montgomery Flagg at the Parc Vendome on 57th Street, George McManus in his studio on Hollywood's Sunset Strip, George Herriman at his hilltop home high above Hollywood, California, Tony Sarg amidst his marionettes in the Village, John T. McCutcheon in his Tribune Tower studio lined with African hunting mementos, H.T. Webster at Shippan Point, Walt Disney as he sat on horseback, ready to go into action on Sunday afternoons with his Mickey Mouse polo team, Harold Gray on Green Acre Lane in Westport, Rube Goldberg on New York's 57th Street, Zim in Horseheads, N.Y., Fontaine Fox in Manhasset, Bud Fisher on Park Avenue and at Lake Mahopac, and many others. This great interest in, and the desire to know more about, all cartoonists has continued to this day, and led to my having edited 'The Cartoonist', the official magazine of the National Cartoonists Society, for the past 4 years. This post, plus the 16 years I've spent as an active NCS member in Cleveland and Westport, has brought me in daily contact with not only the so-called 'old-timers' but with all the younger and newer men in our wonderful profession.

All of which should be ample evidence of my longtime love-affair with cartooning, and will partially explain why I decided to publish CARTOONIST PROfiles. I was also motivated by the fact that the cartoon profession has been gaining increased recognition as an authentic art form (what with the Louvre Museum in Paris having a cartoon exhibition, and various universities building up archives of cartoons and cartoonists' papers) and ought to be represented in the form of a definitive magazine which would be offered to the public. Since the Society publication, which I am editing, is not available to non-members of that group, I decided to try and present our art to cartoonists, students, educators, newspaper people, cartoon buffs, and members of the cartoon-loving public everywhere.

As for my credentials for the job of editing and publishing a magazine about cartooning, they are these: my first full-time cartoon job was with the Charles Mintz Animated Cartoon Studio in Hollywood, California in 1936, where we turned out 'Krazy Kat', 'Color Rhapsodies' among other features. Like most cartoonists, I had a succession of jobs in the years following. I wrote and drew a syndicated strip called 'Just Hurd in Hollywood' for the Central Press Association, which involved interviewing various Hollywood luminaries such as John Barrymore, Bob Hope, Bing Crosby, Al Jolson, Tyrone Power, Cary Grant, Dolores Del Rio, etc. For this feature I illustrated, in cartoon form, humorous anecdotes which these people told me. Later on I toiled in the Editorial Art Department of the Newspaper Enterprise Association in Cleveland, doing political cartoons for NEA's weekly service, caricatures, maps, photo-retouching — a little of everything. Following that, during the 4 years I spent in a Signal Intelligence Section of the U.S. Army, I wrote and did the cartoons for a weekly cryptographic bulletin, CRYPTO CHRIS, which was distributed to soldiers who were required to handle codes and ciphers.

After discharge, I operated an Industrial Cartoon Studio in Cleveland for 13 years. I produced company magazines, house organs, sales publications for firms such as The Standard Oil Co. of Ohio, The American Steel & Wire Co., Erie R.R. and others, drawings for ad agencies, gag drawings for various industries, calendars, slide films, etc.

In 1959 I created a stock market and business cartoon called TICKER TOONS and for some time thereafter traveled around the country, from Boston to Houston, syndicating the feature personally. Later on it was distributed by the Chicago Sun Times-Daily News Syndicate and eventually by the United Feature Syndicate. This cartoon will celebrate its 10th year in 1969. About a year after the debut of this cartoon, I collaborated with a physician friend, Dr. Michael A. Petti, in creating a medical cartoon, HEALTH CAPSULES, which is presently distributed by United Features. Naturally I'm doing these 2 features along with CARTOONIST PROfiles. Finally, just a few thoughts about CARTOONIST PROfiles.

I feel strongly that all cartoonists who are making a living in this very select occupation have something to contribute to the professionalism of every one of us. With the result that all cartoonists — not just the big names — will be fit subjects for possible future stories. And the magazine will attempt to cover those in all of the various branches of our profession. If a particular issue seems to contain more stories about cartoonists in categories other than your own, please realize that there will have been a good reason for this imbalance. Perhaps at a given time, certain men were available for interviews and others were not, or maybe our photographer, Jim Ruth, couldn't arrange a photo date with your man till later and so the story was held up. Besides, you may be laboring in a different cartoon category a few years from now — who knows — and be glad you read something about the other guy's branch of the business. In other words, I will have no favorites, as far as the type of cartoonist to be written up is concerned. ●

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LIFE'S LIKE THAT
by Fred Neher

Congrats..from your Bell-McClure Cartoonist friends!

MUTT & JEFF
by Al Smith

Neher

Smith

Rogerson

Nugent

Fett

TV LAFFS
by Cliff Rogerson

SNIFFY
by George Fett

Sound Off!

Why hasn't any publisher collected the Sunday pages of "Prince Valiant" from the first and put them out in book form? We have all the 'Pogos', 'Peanuts', 'Andy Capps', etc., from the funny side, that you could ask for. But what about the classic stuff like Hal Foster's work? It'd be great for the small fry as well as kids in their thirties like this writer. Why is King Features sitting on it, when so many other lesser comic anthologies are being published?

Glenn C. Troelstrup
Ford Fellow
Intl. Reporting Program
Columbia University

Enroute home from Colorado this fall we visited Fred and Lola Harman in old 'Red Ryder's' studio where Fred is enjoying his busy retirement days by turning out magnificent canvas creations of the 'West' as it used to be on the ranch. Those on Fred's Christmas mailing list get an annual TREAT of wonderful reproductions of Harman's paintings. Have you seen the publication "New West"? It featured his life story! And "The Cowboy in Art" is a new book edited by the late Ed Ainsworth, former Editor of the Los Angeles Times. A few hundred artists, cartoonists and top illustrators are featured in this great book — Fred Harman, J.R. Williams, Vic Forsythe, etc., are in it. You'll love this one.

Elmer Woggon
Ft. Lauderdale, Florida

Enclosed is a circular of Cy Hungerford's over 60 years of cartooning. I hope you will be able to do a story about him — as he started out in 1903 doing his cartoons in chalk plates. I think he will be interesting to all of the cartoonists.

John Shevchik
Ambridge, Pennsylvania

Congratulations and my very best wishes for a successful enterprise. A rather ambitious one, to say the least.

I would think that if you changed the name to GRAPHIC HUMOR or something close to that, you'd attract a greater audience. And perhaps open the editorial pages to a better variety of international talent.

Looking forward to receiving your debut issue.

Hank Ketcham
Geneva, Switzerland

MAGAZINE CARTOONISTS GUILD PARTY

The accompanying photos were taken at the Magazine Cartoonists Guild cocktail party which was held the evening before the Annual Meeting of the Guild. Cartoonist Marvin Tannenberg is the President of the organization.

Joe Mirachi & unidentified guest

Peter Porges

Don Orehek

Bob Schochet, Phil Hirsch (MAN'S Magazine), Larry Barth

David Pascal & Son

Bill Wenzel

Ed Dahlin & Jack Tippit (2nd VP Magazine Cartoonists Guild)

Al Kaufman

Jerry Robinson (President, National Cartoonists Society), Silas Rhodes (Director of School of Visual Arts), David Pascal.

Frank B. Modell

Al Jaffee, *Buck Brown*

Vahan Shirvanian & Jud Hurd (Editor CARTOONIST PROfiles)

Ed Arno

Barney Tobey

Charles E. Martin

Jack Markow

Stan, with his mare—and good friend—SLIP-SHOD. She serves as the model for the big gray horse ridden by one of the characters (HIPSHOT) in Lynde's strip. And of course she's named after the fictional horse.

a consuming interest in the history, legend and lore of the West.

During those early years I lived with my parents in nearly every type of dwelling imaginable — sheepwagon, soddy, dugout, lineshack, log cabin, tent and ranchhouse. My mother taught me to draw while we were living in the wagon in an attempt to keep her restive toddler contented inside . . . the area in which we were camped contained a sizeable rattlesnake population! See what I mean about the publicist-type stories?

During the school years I attended grade — and high school in Lodge Grass, Montana, the town which later became the prototype of my fictional town of Conniption. Because of its location on the Crow Reservation, I had more Indian classmates than palefaces. When *we* played cowboys and Indians at recess, we weren't *fooling!*

I used to travel the three miles to our ranch home each night after school, milk our two cows, feed the horses and chickens, cut and carry wood for the stove, fill the coal buckets, pump and carry water, fill the oil lamps and heating stoves, take out the ashes and trash, do my homework and then spend the remaining time until bedtime drawing, reading, and — quite often, dreaming of becoming a cartoonist.

RICK® O'SHAY

by STAN LYNDE

Sometimes I think that one of the problems of talking about myself and my work is that much of it sounds like the kind of thing a publicist might manufacture. For example, I've wanted to write and draw my own strip since I first discovered as a very small child that men were actually *paid* to produce those wonderful comic pages my parents read to me on Sundays. That it would be a Western strip was inevitable, I suppose, for I was raised on the Crow Indian Reservation in southeastern Montana and had from the beginning

Summers were spent working for my father on the ranch and those were to me the best times of all. Much of the background and many of the characters in RICK O'SHAY can be traced directly to the places and people I knew during those years.

I think it was during that time too, that I determined to *do* something about the fictional — or, as I've referred to it recently — the cardboard — West. I wanted to someday produce a strip which would show people something of the *real* West — something of the character, the honesty, the courage and especially the *humor* — of the West as it was, and still is.

Following graduation from Lodge Grass High School (with eight other proud and confident seniors) I attended the University of Montana, majoring in journalism with an art minor. Like many other cartoonists, I found the formal studies and exercises of art class boring and pretentious and was regarded as a problem at best and a rebel at worst.

One of our assignments was to sketch in charcoal the plaster bust of a Roman gladiator. My better-adjusted classmates worked hard and with appropriate seriousness to do a realistic drawing, but my finished rendering gave the old boy a decided Stillman's Gym-Joe Palooka likeness, complete with cauliflower ears, punchy expression and band-aids, yet! My instructor was — predictably — not amused.

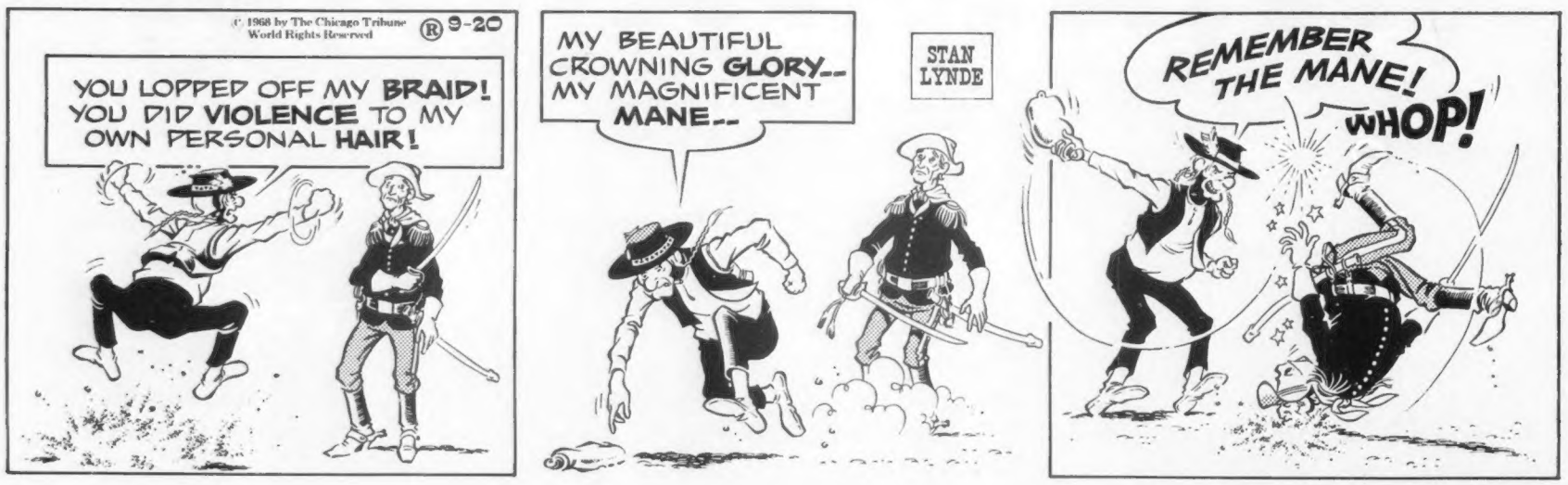
I left the university in 1951 to enlist in the Navy during the Korean conflict and served for two years on the island of Guam.

While there I created and drew a humor strip on Navy life called TY FOON for the daily MARIANAS MARINER. I could hardly have had better training because for the first time I had the opportunity of seeing my work in print daily and could learn by practice and observation how to draw for reproduction.

Here Stan is trying out gunplay he will later portray in RICK O'SHAY.

In addition, I had a nearly captive audience of readers and they were quick to let me know what they did — and didn't — like. Also, I enjoyed a position in the paper that was something of a cartoonist's dream — mine was the *only* cartoon feature in the paper!

RICK O'SHAY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® 9-20
YOU LOPPED OFF MY BRAID! YOU DID VIOLENCE TO MY OWN PERSONAL HAIR!
MY BEAUTIFUL CROWNING GLORY-- MY MAGNIFICENT MANE--
STAN LYNDE
REMEMBER THE MANE!
WHOP!

I returned to the States in 1953 and was assigned to the U.S.S. Sperry (AS-12) — a submarine tender based in San Diego, California — and there served out the remainder of my four-year hitch.

Upon discharge I returned briefly to Lodge Grass, where I worked for a summer for my father on the ranch, then left for Colorado Springs and a job as reporter on a short-lived weekly newspaper called WEEK END.

Finally, in January, 1956, I picked up my courage, about $30 in cash and a Greyhound bus ticket (one way) and left for New York City to try to break into syndication.

I had the $30 and high hopes when I arrived in New York and both evaporated with astonishing speed. I quickly learned many of the ways in which a syndicate editor can say "no" to an eager young cartoonist and reluctantly decided that my artistic abilities required additional development.

Unemployed for a time in New York's Greenwich Village, I finally landed a job as a typist in the commodity department of the Wall Street Journal. During the next two years I worked up to reporter, selling free-lance cartooning to all-too-occasional buyers and attending night classes at the School of Visual Arts.

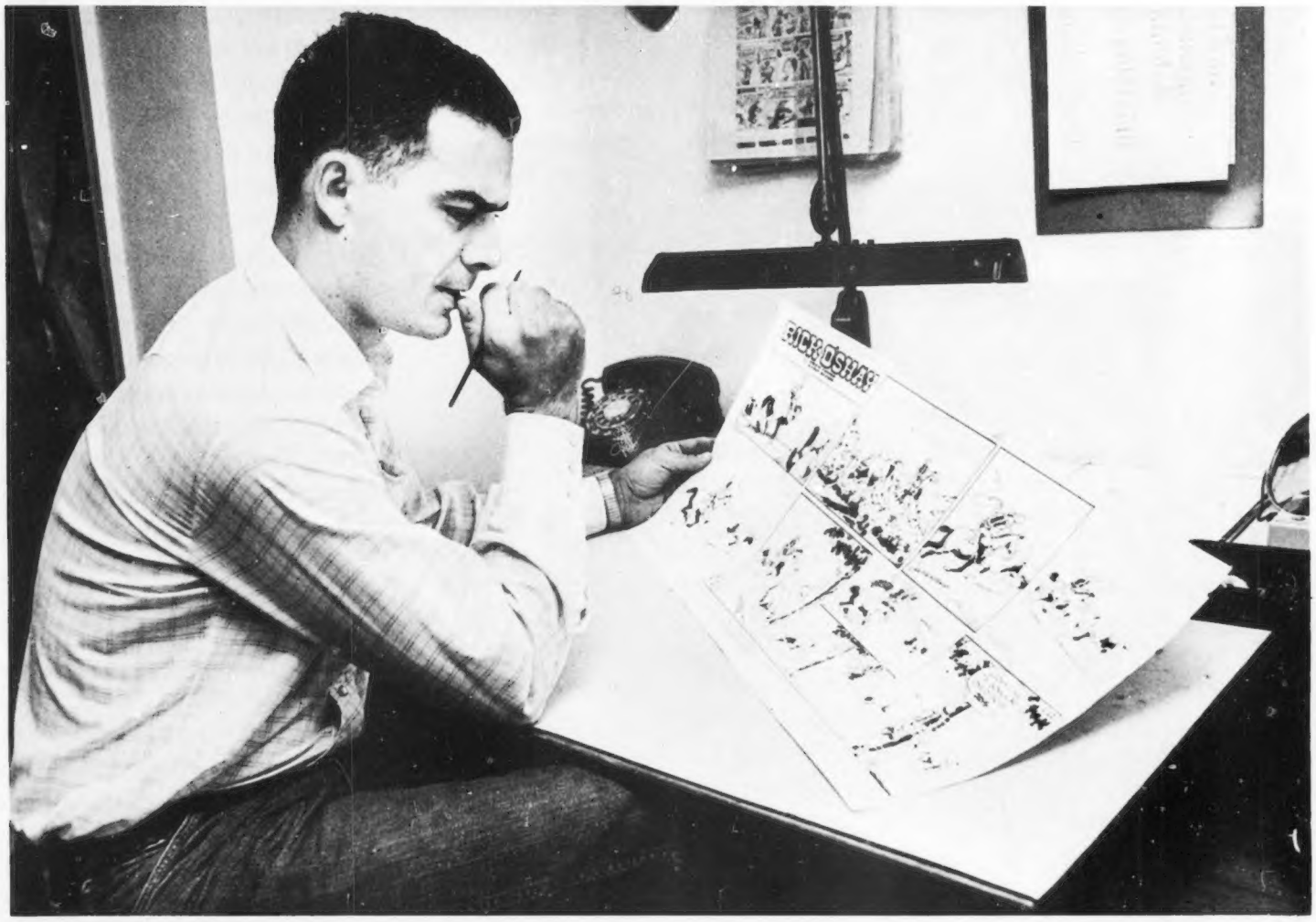
Late in 1957 the idea for RICK O'SHAY took shape and I once again made the rounds of the syndicates. I felt good about RICK; in my own mind this was the culmination of my long-time goal — my strip, and my West combined, but it began to look as though the syndicate editors didn't agree as one after another turned it down.

By February of 1958 my own confidence had begun to wane; I had used my vacation from my job at the JOURNAL to try to sell RICK, personally visiting as many syndicates as possible and sending photostats to the others, and I was down to my last day.

And then it happened — I received a telephone call from Maurice T. "Moe" Reilly, then editor of the Chicago Tribune-New York News Syndicate, saying he had my samples on his desk, was interested and when could I join him for lunch to discuss the matter? I stifled — barely — the impulse to shout "Right Now" and made an appointment for the following day.

I slept very little that night and arrived at the NEWS building

Stan checks a RICK O'SHAY Sunday Page.



nearly a half an hour early, where I paced up and down the block until time for my appointment. I found "Moe" Reilly to be cordial and hearty and my nervousness began to recede.

By evening I had signed a contract with Chicago Tribune-New York News Syndicate, I had realized my life-long ambition and had begun an association with the syndicate which was to prove a long and very satisfying one. I was 26 years old and happier, I was sure, than anyone had ever been.

It wasn't until I was nearly back to my apartment that I remembered I still hadn't heard from UNITED! I spent a few giddy hours alternating between worry and amusement, facing the possibility of acceptance of RICK by *two* syndicates, but that minor dilemma ended the next day with the arrival of my samples from UNITED with a rejection.

RICK was launched nation-wide on April 27, 1958, and I spent the night of the 26th walking the streets of Manhattan, watching the vendors place copies of a — to me — very special edition of the New York Sunday NEWS on their racks.

In 1962 I returned to Montana to live and bought a 160-acre ranch near my father's at Lodge Grass. I raise Black Angus cattle there — branded appropriately enough with the registered Montana brand, RIK. I consider it only fair that RICK is represented by the brand; after all, he paid for the cattle!

RICK O'SHAY now appears in well over 100 newspapers worldwide with an estimated daily readership of 15 million and is translated into French and Spanish for readers in France and South America.

My wife, Sidne, (a former newspaper woman and a native Montanan) and I now reside in Billings, Montana. I work in a room of my home — unlike many cartoonists, I prefer it to a separate studio. Beats bucking snowdrifts and such in the winter and makes possible at least a *sort* of home life during the many occasions when late night work is required.

Normal routine — if there is such a thing — consists of writing the week's dailies and Sunday on Monday and laying out panels and lettering guide lines. These go to my assistant, who inks in the lettering from the type-written script.

Tuesday — and frequently part of Wednesday — I spend pencilling and researching the Sunday rough. Once this is done, I follow the same procedure with the dailies and my assistant takes over, inking, applying BenDay and finishing the page and strips for mailing. Sometime during the week I do a water color rendering of the previous Sunday page on a photostat provided by the syndicate and we mail the week's work — hopefully — on Friday afternoon.

Theoretically, this leaves the weekend free, but this rarely happens in actual practice and Saturdays are often spent taking up the slack. My correspondence is always terribly neglected and I try when possible to catch up somewhat on the weekends.

Thus, I do all the writing on RICK and all the pencil drawing (I do a very tight and detailed rough) as well as the color schemes.

As for materials, I do the strips and pages on two-ply plate Strathmore using a 2H pencil for the roughs. A Gillott's 291 pen and about a number three red sable brush is used for the inking — Pelikan ink. We use a kneaded eraser for clean-up and Contak shading film for the Benday areas. I use Dr. Martin's transparent water colors for the color scheme; find the printed colors come out closest to the original that way.

Time is limited for outside research, but most of my interests are in line with the strip. I keep a horse at home during the summer and manage to work in a half hour's riding nearly every day. I have a number of guns, all of which I use from time to time, either for hunting or target shooting. I enjoy trying out gunplay portrayed in the strip in advance, using actual weapons of the period and find that it aids greatly to authenticity.

I also spend as much time as I can each fall hunting — both game birds and big game. Our entire family enjoys the out of doors and we try to work in several family camping trips each summer.

I've taken to carrying a polaroid camera nearly everywhere and find it a valuable tool for adding material to my morgue. Coming upon an old wagon during a trip for example, I can take snapshots of it from several angles and can add these to my files. The polaroid works especially well for this purpose because I can be certain before I leave the area that I have the shots I want. I also use the polaroid occasionally to work out particularly tricky sequences and angles for a given scene or series in the strip. I strive constantly for authenticity in the strip and do a good deal of reading and research, although — luckily — I find I can often rely entirely on what I know and can remember from personal experience.

I find it imperative that I keep up with both current news developments and the other entertainment fields. Movies, books, television and magazines all help — in my case, at least — to keep the muse from straying.

One of the problems in this business, I believe, is the necessity for renewal. When the cartoonist is just beginning, he has a number of good ideas he's been storing up for years. As time goes by, however, and he continues to meet his deadlines — competing not so much against his fellow artists and the other media, as against *himself* — his best ideas are fed into the

hungry maw of syndication and burned up. With each new story and page he must try to top his previous efforts; he can never rest on his laurels. Thus, he must find some way to renew himself and for me one way is watching all the entertainment media I can.

One of the best sources of this kind for me is the western movie or television play. The relatively few which are well-done and authentic I find enjoyable and frequently see a new approach to a situation or character.

The others — particularly the very bad — are virtual gold mines of unintentional humor and I frequently emerge with several good ideas for humor, usually based on old cliches of the "It's quiet up ahead . . . yep, *too* quiet" or "you three men stay here, the rest of you come with me" kind.

I'm often asked whether I find my living in Montana better for my work than living in New York, Florida or California. I always answer yes. Perhaps this is only a rationalization on my part because I so much enjoy living in this area. But I don't really think so — it's easier to look out the window at my horse to check on equine anatomy than to do so from my files or a book. And it's a hell of a lot more satisfying.

I often miss seeing my friends in the trade — at best cartooning is a lonely craft — but I am able to make an occasional trip back to the land of the concrete canyons or out to the Pacific coast and now and then a fellow practitioner of the Black Art makes it out my way.

My major interests are here — they always have been — and I enjoy hunting, fishing and surveying vast smog-free vistas through a horse's ears too much to ever be really happy elsewhere.

Like most of my fellows, I receive a good many inquiries from aspiring youngsters who want to

Photos are by Bill Tutokey.

Here is the RICK O'SHAY character HIPSHOT, done in steel by Lyndon Pomery, a very talented sculptor and a good friend of Stan's.

Stan with one of his western paintings.

break into cartooning and my answer is always the same; study the professionals you most admire, not to copy but to learn how they achieve the results you admire. Approach the business seriously — there are no tricks or shortcuts and the aspiring cartoonist should be willing to devote at least as much time and work to learning his trade as a doctor or lawyer. Probably a great deal *more* because the openings in the field of syndication are few and go to the talented and trained. I always urge them to enroll in a good correspondence course, such as FAMOUS ARTISTS or ART INSTRUCTION, INC. offer and work hard at it — I took such a course and found it extremely valuable in reducing the number of things the ambitious youngster has to learn the hard way. Finally, I urge them to write and draw what they know and to — most of all — persist.

A word on writing — I believe in character and consider the creation of believable, interesting people the single most important factor in producing a cartoon strip. Returning to the other media once again, my favorite books, plays, motion pictures, television shows and strips all have that common denominator — interesting, true to life, believable characters.

The writing of Charles Dickens, Mark Twain — Margaret Mitchell's GONE WITH THE WIND, the motion pictures HIGH NOON and STAGECOACH, television's GUNSMOKE, Frank King's great GASOLINE ALLEY all have this quality, and their appeal in undeniable. People are interested in, identify with, *people* and to me no higher praise exists than to hear someone refer to a particular strip with a phrase like, "did you read Rick today? That HIPSHOT is just like old Uncle Bob!"

I love this profession and I'm thankful that I can make my living doing the one thing I've always wanted to do in the one area of this great country in which I've always wanted to live. It's a demanding trade, the hours are long and the work is often hard, but the satisfactions and rewards are many.

I suppose what I'm trying to say is that if I had it all to do over again, I would. ●

RICK O'SHAY

®9-23
WELCOME TO THE BATTLEFIELD, RICK-- YOU'RE JUST IN TIME FOR INTERMISSION.
ANYBODY GET HURT?
STAN LYNDE
NOT REALLY.. ALTHOUGH THE EXERTION MAY GET THEM IF WE DON'T STOP THEM--
SO FAR DADDY'S LOST A BRAID, AND THE GENERAL BROKE HIS SWORD--
--UP TO NOW, THOSE GOOFY GLADIATORS HAVE PROVIDED MORE MIRTH THAN MAYHEM!
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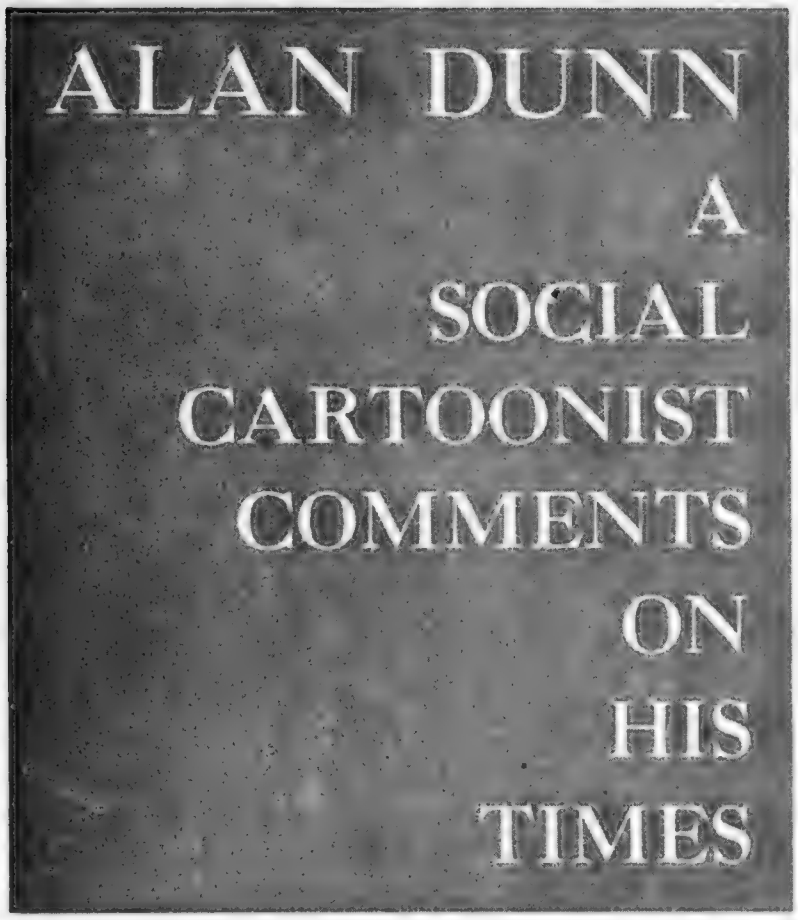


Recently a collection of drawings by Alan Dunn, the distinguished 'New Yorker' Cartoonist, was exhibited at the Edward W. Root Art Center at Hamilton College, Clinton, New York. This was done in cooperation with the Munson-Williams-Proctor Institute. And in connection with the exhibition, Alan Dunn wrote an essay on 'Graphic Comment Art' which we reproduce here through Mr. Dunn's kind permission.

GRAPHIC COMMENT ART

In an historic moment in the distant past, perhaps when Confucius' tongue began to tire, he is reported to have moaned that one picture was worth a thousand words. The observation is open to elaboration.

Some pictures are worth a million words, and *some* words, such as "Confucius say," are worth an undefinable number of pictures.

It is also true that an overabundance of words such as is found in Das Kapital can affect the course of history more violently than any single picture but such instances are rare. The picture, throughout the ages, has influenced the course of history as powerfully as has the verbiage.

The Fine Arts are excluded from this mini-history of Comment Art for, though they reflect their times, the basic intent of the fine artist is aesthetic and only secondarily is he concerned with the juxtaposition of man's ideals and the bitter reality.

Comment Art, on the other hand, has its own mission and its own three divisions. There is the political or editorial cartoon with its biting satire and its appeal to factionalism. Then, over in the bleachers, there is Comic Art with its breadth of reach to the masses and its happy, innocent levity in dealing with everyday problems.

In the middle lies the work of the Social Cartoonist, whose pen is no sword but a titillating feather that reminds us constantly that we do not act as we speak or think. Since, by its very objectivity it reaches more people and raises fewer hackles, its gentle approach tends to soften and ameliorate the aggravations of one's times and thereby to enlighten.

These three divisions of Comment Art have vague margins. Many an artist has changed his category as the times or his mood altered and, on local occasions, the political cartoonist has been known to have been funny, the comic artist has poisoned his pen and the social cartoonist has indulged in either pure fun or anger.

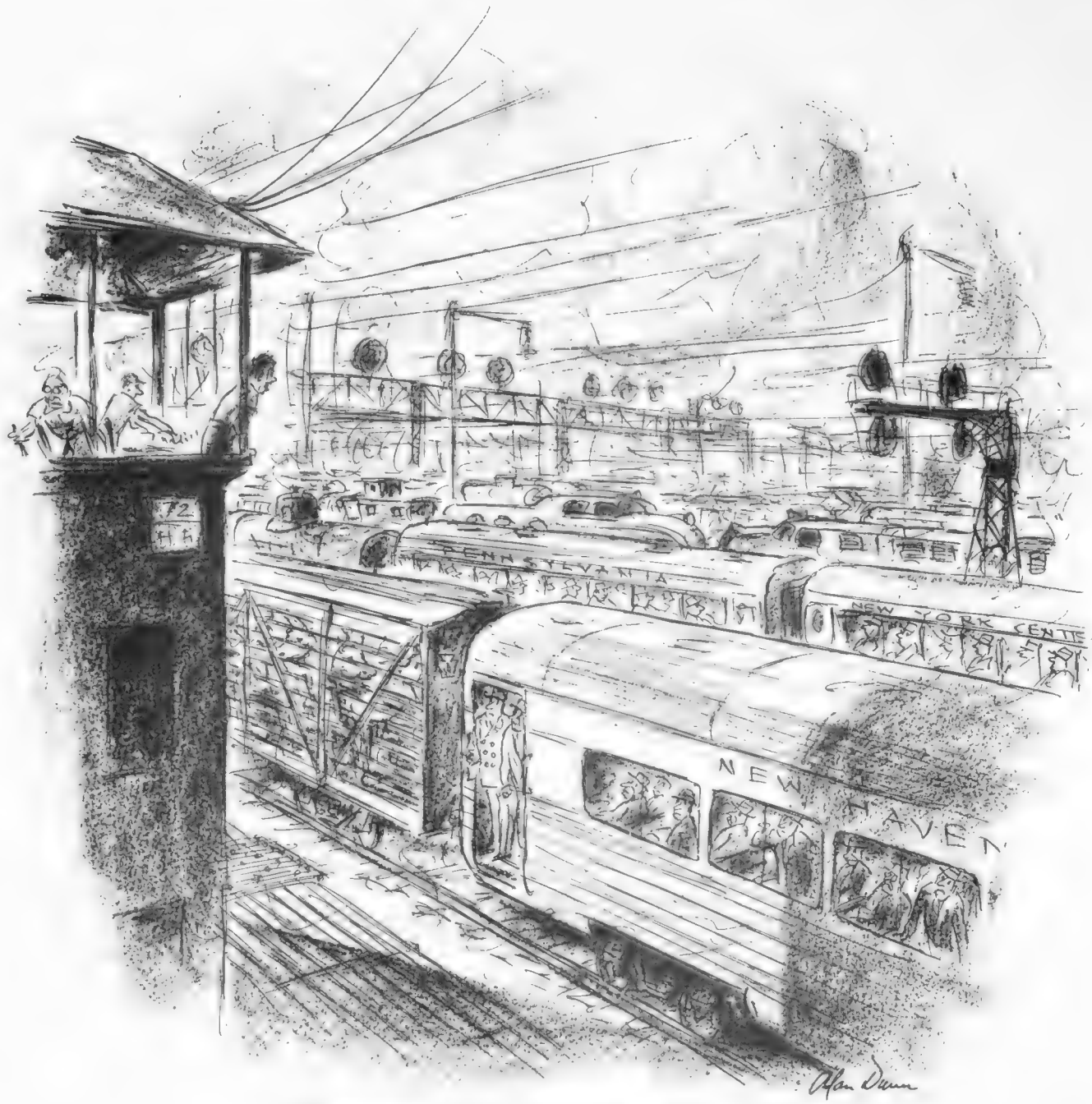
Comment Art, whether sinister or sportive, extends back into the remoteness of time and often provides us with its only known history. Cave paintings, pre-Columbian figurines and African sculptures show us many a grotesque exaggeration which can only have been intended to deflate the pretensions of human divinity.

In India the earliest cartoons portrayed the deity, Krishna, as a Don Juan surrounded with concubines. In Egypt, especially in the tombs of Thebes, are recorded the debaucheries of those ceremonial times. There is a rather startling picture of a patrician lady who all too obviously has partaken of too much wine and near her a servant is arriving with a ewer, giving rise to historian James Parton's later caption: "Too late with the basin."

The walls of ancient Pompeii, when uncovered, revealed many a travesty on the centurions of Rome. In the Middle Ages we have, on the capitals and walls of the churches the most extraordinary, often revolting, caricatures of the foibles of the times.

One may wonder why the ruling classes permitted such license but perhaps they knew that suppression only aggravated pictorial dissent — often the only recourse of the masses — and that granting a reasonable latitude of expression was a safety valve that prevented an explosion. As Jefferson said, "An administration which has nothing to conceal has nothing to fear from the press" and the history of Comment Art shows this to be true.

As early as the 13th Century the corrupt clergy were savagely attacked in cartoons. Later, Erasmus' *In Praise of Folly* was trenchantly illustrated by Holbein, and Brandt's *Ship of Fools* owed much of its effectiveness to its drawings. Luther used every weapon in the cartoonist's arsenal in his attacks on the Pope. Although his



"I'm awfully sorry, but this is my first merger."

Drawing by Alan Dunn © 1968
The New Yorker Magazine, Inc.

friend, Dürer, restrained his pen, another, Lucas Cranach, The Elder, attacked the Pope without restraint.

Wood engraving was known as early as the 1470s but the first of the broadsheet artists was Samuel Ward of Ipswich who, in 1621, paid the usual penalty of arrest for his effronteries. The real history of the reign of Charles II lies in the broadsheets and the ill-founded Popish Plot from 1678 to 1690 produced reams of pictorial assault. Later, Louis XIV inspired many a volume of graphic invective.

In the 18th Century the dam burst and pictorial satire turned from religion to political and social fields. It assailed John Law and the Mississippi Bubble and gave birth to the great master, Hogarth, who battened on the dissolute habits of his period. He was both artist and his own engraver, and thus prospered. He was also the first to gain from Parliament the "right of reproduction" for the artist.

One could say that Graphic Comment Art is both a result and a cause. It responds inevitably to its times and in turn alters them. Under Louis XVI and Marie Antoinette it became savage and brutal. In England, the prolific Gillray attacked the court of George III and reviled Fox, although he was kind to Burke. *The Fourberies de Femmes* was Gavarni's angry answer to the morality of the women of his time, while in England the well-bred, gentler sex inspired Cruikshank and Leech more toward social satire.

Although Napoleon allowed no caricature his hand could not reach across the Channel and stay the pen of Gillray who, in a widely-disseminated picture, portrayed him as the Gingerbread Baker of Kings.

It was Louis Phillipe's reign that spawned the famed *Le Charivari,* edited by Charles Philipon and his stable of "six poor artists," one of whom was Daumier. The latter reconstructed the king in the form of a pear, which soon became a symbol. When *Le Charivari* became known as "the stronger party" the artists soon found themselves cooling their heels in a six-month imprisonment, as might have been expected. Cham and Gavarni also drew for *Le Charivari* but their attacks were more social than political so they fared better.

As the times became less brutal in the 19th Century the satire became milder. Doré, who drew for the *Journal pour Rire* soon turned to illustration. The German periodical, *Fliegende Blatter,* reflected only the gemutlichkeit of its day. Goya, in Spain, raised his voice and pen against the Peninsular War but in Italy only the verbal witticisms of Pasquino—from whom "pasquinades" — contributed to the political scene. To this fashionable tailor in Rome was soon attributed every mot of the period, as in our times Dorothy Parker was given the authorship of many a quip not her own.

The real beginning of the Social Cartoon came with the birth of *Punch* in England in 1841. Art and writing were then blended into a single vehicle. The pictorial comments of John Leech, Richard Doyle, John Tenniel, George du Maurier and others are famous. Probably the most popular of all social cartoons was du Maurier's picture of The Right Reverend Host inquiring of the young curate who was his guest at the dinner table as to whether his egg was bad and the curate's embarrassed response, "Oh no, My Lord, I assure you, parts of it are excellent!"

The English social scene was further illuminated by the boisterous work of Rowlandson in the late 18th and early 19th Centuries to be followed by a long period of masterful pen-and-ink artists from Phil May, Frank Reynolds and Ernest Shepard to Rowland Emett and Ronald Searle. In wash and brush, Beerbohm, Bairnsfather and the political cartoonist Low sustained the great tradition.

The first great American caricaturist, in both pen and pencil, was Benjamin Franklin who, in his brother James' paper, *The New England Courant,* took sharp aim at Cotton and Increase Mather. Again history repeats and James landed in prison while Benjamin took over until the Mathers drove him to Philadelphia. His design for the Franklin cent of 1787 with "We Are One" on one side and "Mind Your Business" on the other was social comment where one would least expect it.

After Franklin, cartooning became chiefly political. In 1811, in the *Boston Centinel,* Gilbert Stuart, the painter, created on a map of Massachusetts the celebrated Gerry-mander as a reproof to Governor Gerry who, not altogether of his own will, had redistricted the state on political rather than geographical grounds.

Following the War of 1812, Jefferson's Era of Good Feeling gave birth to no great

cartoons of dissent, but later on, that partisan of the Civil War, Thomas Nast, created by himself, in *Harpers Weekly* a series of magnificent political cartoons that finally toppled the Tweed Ring in New York City.

Humor became America's greatest contribution to world folk culture. The comic strip spread far beyond our borders; Mark Twain was translated into every tongue and Charles Chaplin created the most world-wide comic figure until Walt Disney circled the globe with Mickey Mouse.

After Nast the cartoonists surrendered their political role to that of social satire as the times became more stable and prosperous. Gibson, on the old *Life,* was no Gavarni with his vicious attacks on women but the creator of a moral, ideal Gibson Girl. After A. B. Frost, Peter Newell, Oliver Herford, W. E. Hill, Art Young and the painters John Sloan, Boardman Robinson and Walt Kuhn the cartoon began to decline until *The New Yorker* appeared on the scene in 1925 and a new era of social cartooning was born.

Although *The New Yorker* did not invent the one-line caption, it printed little else and this succinct, literate approach to the social scene soon dominated the entire world of graphic social-comment weeklies. Whether the magazine's success stemmed from the smartness of its editors, or from its stable of spirited artists, whose names need no mention, or was a response to the collective unconscious that knew, in spite of the 1929 depression, that an era of unparalleled material and scientific achievement lay ahead is impossible to know. For where there is demand there is supply, and *The New Yorker* may have merely mirrored that surge of confusion and growth.

Since political cartooning fades with the decline in tyranny, it might be conceivable that if human perfectability were ever to become a reality the social and comic cartoon would also disappear by lack of any further contrast between aim and achievement.

The ensuing paradise, if one could call it that, would be a world without laughter.

ALAN DUNN

ABOUT THE ARTIST

The social cartoonist represented in this collection makes no claim to any special distinction in the great history of Comment Art. He regards himself primarily as a work-horse in a medium to which he is dedicated.

He early abandoned the partisanship of the political cartoon for the social approach, not just because he believed that the former tended to polarize rather than convert the opposition but because he deeply felt that, irrespective of party labels, all people were an extraordinary mixture of true virtue and pure human cussedness, a Yin and Yang that, when assembled, might create a syncretic oneness in this divided world.

In line with his belief that the social cartoonist should be a commentator and not just an illustrator, all of his captions and his ideas are his own.

He is a complete New York Stater. Both of his parents were born in Schoharie County, New York, and although he him-

"2157836 dash 9863217005379817642976 30, and reverse the charges, please."

Drawing by Alan Dunn © 1966
The New Yorker Magazine, Inc.

self happened to be born in Belmar, New Jersey, on August 11th, 1900, it was not of his choice, Belmar having been his parents' summer home, and he was and is essentially a lifetime resident of New York City.

During his youth he attended the Barnard School for Boys in Fieldston, New York City, from which he went to Columbia University when it was militarized in 1918. After the war he spent many years of study at the National Academy of Design Art Schools and he was granted nine periods of residency at the Louis Comfort Tiffany Foundation in Oyster Bay, Long Island. In 1923 he was awarded an Honorary Visiting Fellowship to the American Academy in Rome for two years. While abroad he also enrolled in the first summer session of the Fontainebleau School of Fine Arts in France.

After a brief period of portrait and landscape painting a beckoning avenue of expression arose on his horizon in 1925 and he knew then that the pictorial desecrations he had made in the margins of his early schoolbooks had foretold his future. In 1926 he sold his first drawing to *The New Yorker*.

In 1936 he was invited to draw a monthly editorial cartoon for the *Architectural Record*. It provided him with an outlet for his love of all things structural as well as an opportunity to point out in an amiable way the many times that form has disastrously failed to follow function.

In addition to four cartoon collections he is the author of two prose-and-picture books, *East of Fifth* and *Is There Intelligent Life on Earth?* He also collaborated with Eric Hodgins on a prose-picture history of the American businessman called *Enough Time?* His work has been exhibited nationally and internationally and he is represented in a number of museums and manuscript collections.

For the more than two thousand of his contributions that have been published in *The New Yorker*, the hundreds in the *Architectural Record* and the thousands in other publications, he has nothing but gratitude in having been allowed a voice, however quiet, in the graphic comment of an incredible century. ●

"Is it all right for me to paint like Andrew Wyeth?"

Drawing by Alan Dunn © 1967
The New Yorker Magazine, Inc.

The Walt Disney Comic Strips

by Frank Reilly

Frank Reilly, left, and Floyd Gottfredson looking over MICKEY daily proofs and originals.

"Put back *Mickey's* tail," was my first edict, issued a couple of weeks after joining the Walt Disney Studio in January 1946 to head the Comic Strip Department. The appendage had disappeared during the War, probably nipped off as an austerity measure. I had come to the Studio, from AP Newsfeatures via the Pentagon, with an open mind about *Mickey's* tail. Walt changed my attitude. In my first meeting with him he converted me into a hawk about the whiplike tail. With his wonderfully expressive eyebrows and fluent hands he made me realize how the restored appendage would add balance and rhythm to the *Mouse's* movements. Forthwith, on February 11, 1946, with neither blare of trumpets nor clashing of cymbals, *Mickey* appeared in public with a brand new tail.

A minor matter, but so characteristic of Walt. No detail was ever too small to escape his attention, whether a part of a scene in a film, a line in a song, a character in a comic strip. He wouldn't order an artist or writer or director to make a certain change; rather he would patiently demonstrate how such and such a change would bring about an improvement. Walt is no longer here to demonstrate with his acrobatic eyebrows and facile gestures. But he has left behind his staff of talented artisans who literally grew up under his tutelage. No one knows much about these craftsmen who translated Walt Disney's dreams into form and line and movement and color. They are akin to the Gnomes who toil in Santa's enchanted workshop. There are several links of similarity between Walt Disney and Santa Claus: the inspired power to spread wholesome happiness, to evoke joyous laughter, to induce contentment. But the uncommon bond between these two benefactors of mankind is the legions of devoted, anonymous Gnomes who actually mass-produce the creations of their maestros.

Not all of Walt's Gnomes are nameless. Screen credits give fleeting glimpses of the names of key animators, background artists, writers, composers, directors and so on. But there are many gifted creative people at our Studio whose names and talents are known only to their fellow Gnomes. Unique among these are the artists and writers of the Comic Strip Department. This anonymity was not imposed by the Studio. In fact, quite a few years ago Walt asked me to see about having the comics boys sign their strips and pages and panels. King Features firmly opposed the idea. In his soft southern drawl the late Ward Greene explained that newspaper editors felt that their readers simply assumed that Walt Disney somehow *did* write and draw his comics, in the same magical manner that he produced and directed his pictures and television programs, composed his music and lyrics, developed Disneyland and tended to the other products of his whirling imagination. Same with some editors, said Ward. The sudden appearance of unfamiliar names on *Mickey, Donald, Uncle Remus* and the other classic cartoon characters would disturb a lot of people. Readers and editors both would conclude hastily that Walt had lost interest in his newspaper comics, or no longer had time for them. Sales would wilt, the Disney comics would wither, Ward warned. Walt was not convinced. He be-

DONALD DUCK

I WANT TO RETURN THIS BIRD.
YOUR GIRL FRIEND DIDN'T LIKE HIM, EH?
© 1968 Walt Disney Productions World Rights Reserved
8-9
WOULDN'T HE TALK?
NEVER SAID A WORD!
Distributed by King Features Syndicate.
HE WAS MY BEST TALKER. HE MUST BE SICK!
HE'S NOT SICK, HE'S JUST A COWARD...
HE WAS AFRAID TO INTERRUPT MY GIRL!

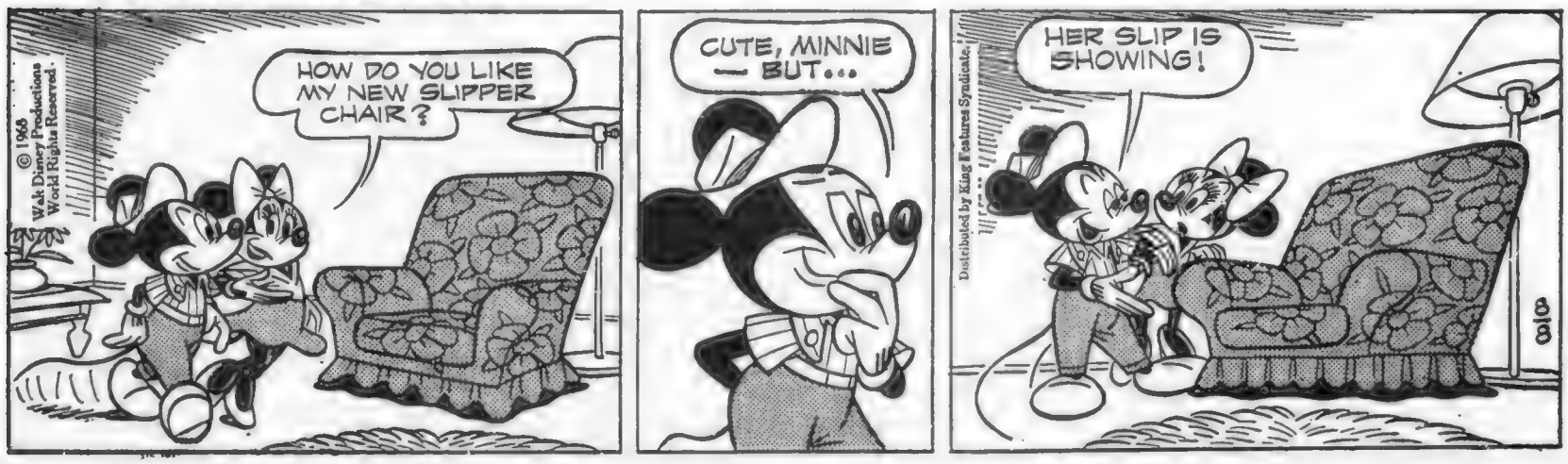
lieved his cartoon characters could prosper without his signature. But he deferred to the syndicate. "Okay," he shrugged, "syndication is their business."

By now we all know that the Disney comics can prosper without Walt's signature. We learned the hard, sad way. Soon after that desolate day of December 15, 1966, the familiar logotype was dropped from our features. Since then the *Mouse, The Duck, Scamp* and the rest have continued to ripple around the world in ever widening circles. The only area where we have not flourished is our own country. And we all know the reason for that unhappy state of affairs. Many of you have seen your features blacked out in city after city as the nation's newspapers continue to swallow one another and disappear. Milt Caniff summed it up concisely at the NCS Southern California seminar at the Balboa Bay Club last February 10: "We're all on the beach in New York City."

With Walt gone and his comics characters still cavorting, it's high time to take a look at the Gnomes who have been making them cavort for so many years. Here are the chipmunk-cheeked, bulb-nosed contemporaries of *Dopey, Bashful, Grumpy* and the rest of *Snow White's* helpers: In terms of seniority, Floyd Gottfredson is first. He has been drawing the *Mickey* daily for 38 years. Walt and his early associate Ub Iwerks wrote and drew the first releases of the strip that was launched on January 3, 1930. In May of that year Floyd took over the art end and has been at it ever since. Spanish-born Manuel Gonzales has been drawing the *Mickey* Sunday page for 30 years, since 1938.

The *Donald Duck* comic has been an example of remarkable teamwork, perhaps unique in the industry's annals. The daily started in February, 1938, the Sunday page December, 1939. From those beginnings to the present day the same two men have collaborated on the feature — Bob Karp, writer, and Al Taliaferro, artist. For the past three years an inker has assisted Taliaferro, but Karp has never missed a *Duck* daily or Sun-

MICKEY MOUSE


HOW DO YOU LIKE MY NEW SLIPPER CHAIR?
© 1968 Walt Disney Productions World Rights Reserved.
CUTE, MINNIE — BUT...
Distributed by King Features Syndicate.
HER SLIP IS SHOWING!
8-18

day gag since he began his assignment more than 30 years ago. We have other Gnomes who have perpetuated Walt's creations in the world's newspapers, some for longer or shorter terms, but all with dedication. Perpetual-pipe-smoking George Wheeler has drawn every single release of the realistic *True Life Adventures* daily panel which began thirteen years ago in March 1955. Walt's signature never appeared on these nature drawings but I recall several meetings with him during the development of the style and content of the feature. He was so enthusiastic about conveying to newspaper readers his own delight with the wonders of nature.

Over the years since its inception in 1945 our *Uncle Remus* Sunday page has had too many artists to permit any one individual to be singled out for special credit. John Ushler has been doing a fine job for the past six years. Dick Moores who now shares top billing with Frank King on the daily *Gasoline Alley* was one of our earlier *Uncle Remus* artists. Dick also helped to develop our *Scamp* comic that started back in October, 1955. For the past 12 years Manuel Gonzales has been inking the penciling of several *Scamp* artists, in addition to doing the complete art of the *Mickey* Sunday page. John Ushler doubles in brass on the *Treasury of Classic Tales* page.

Our writing Gnomes are not Johnnies-come-lately. I've already mentioned Bob Karp's 30-year record. The average term of Studio service for the other writers is about 32 years. In addition to his comics writing, each one is an important contributor to our theatrical and television stories. Bill Berg, *Scamp* daily and Sunday, has been here for 30 years. Jack Boyd, *Uncle Remus,* one year less. Roy Williams, *Mickey* daily and Sunday, 32 years. Dick Huemer, *True Life Adventures* daily, 35 years. Dick merits more than a passing statistic. Many of you grizzled graybeards know about this pioneer in the field of animated films who started in 1916 in Raoul

Penthouse Club, Walt Disney Studio, Oct. 11, 1963. Presentation of awards to DONALD DUCK team for 25 years of continuous collaboration on the comic strip.

From left to right: Bob Karp, DUCK writer; Walt; Floyd Gottfredson, MICKEY daily artist; Al Taliaferro, DUCK artist; Manuel Gonzales, MICKEY page artist; Roy Disney.

Barre's *Mutt & Jeff* studio in Fordham, N.Y. Huemer joined Walt in 1933, and went on to become story director for such Disney classics as *Fantasia* and *Dumbo.* Let Dick reminisce about his early days with Walt:

"I was sitting in Walt's private office. He had just hired me. Among other things, he told me he was contemplating making an animated cartoon feature. Then he proceeded to tell me the story of *Snow White And The Seven Dwarfs.* Walt was a superb actor and he completely carried me away with his narration. Actually I had a lump in my throat as he described the scene where *Snow White* lies dead and 'all the gosh-darned little animals are looking at her and crying.' It was one of the most moving episodes of my life.

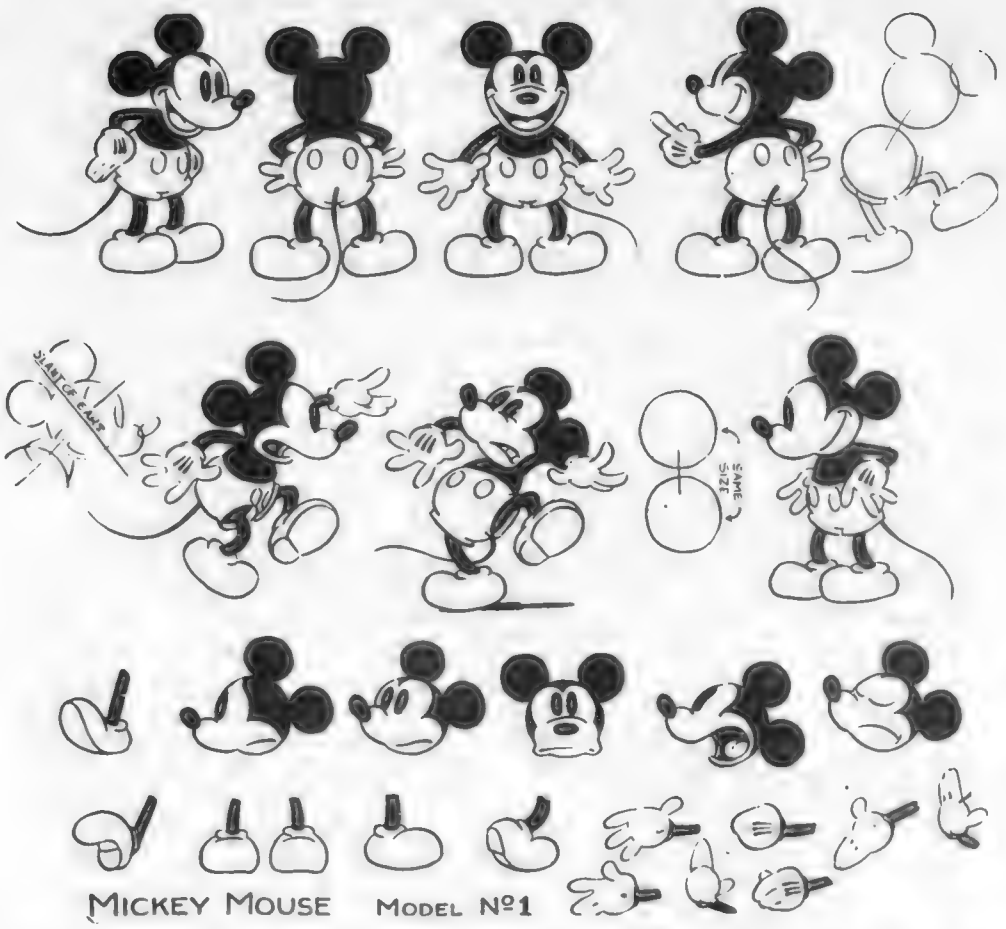
"Another idea Walt then touched on was the making of an amusement park, although he did not then call it Disneyland. But that's how long ago he had it in mind, in 1933, and probably before that. Disneyland opened in 1955.

"I remember that our meeting that day was interrupted by the entrance of Charlie Chaplin who had H.G. Wells in tow. Charlie was obviously showing off Walt to Mr. Wells, not Wells to Walt.

"Many of my friends in the cartoon business *outside* the Disney Studio were convinced that Walt had a secret gimmick that made his pictures superior. I remember meeting some of those artists and having them ask me what his secret was. They would never believe me when I told them it was largely attention to detail, hard work, willingness to revise and weed out, and careful preparation in advance. In a way, though, they were right. Walt did have something no one else had — his genius. I think Walt was probably the greatest gagman that ever lived. And one with the most prodigious memory. He forgot nothing he ever learned.

"I had been in the animated cartoon game around ten years before Walt. But it was at his famous sweatbox sessions that I learned the facts of life about animation. It is hard to believe that we old-timers, so to speak, had never really bothered to analyze *action* thoroughly. It was Walt who had to teach me how a cartoon character should put his hands in his pocket — or how to get the feeling of weight in an animated drawing, how things really move in nature. He was truly an animator without a pencil. Too bad he couldn't draw well. And too bad he hadn't become an actor. He would have

WALT DISNEY'S True Life Adventures
VANISHING VITTLES
c 1968
Walt Disney Productions
World Rights Reserved
A RACCOON FINDS A LUMP OF SUGAR LEFT BY PICNICKERS.
AS USUAL, HE WASHES HIS FOOD BEFORE EATING.
"GOSH! WHERE DID IT GO?"
Distributed by King Features Syndicate.



At the left you will see a MICKEY MOUSE model sheet from the year 1930. This was used as a guide for both Animation and Comic Strip work.

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Walt Disney Productions
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been outstanding as either.

"Everything was grist to Walt's mill. I don't believe that he ever indulged in small talk as such. If you were with him socially he would seize on something casually said and find an angle that'd astound you. It was as though he said, 'Hey, why don't we use something like that in our picture' — something the speaker had not thought about or even remotely intended. We used to say that he was working all the time. I must admit that he was not a relaxing person to be with.

"Walt was a remarkable boss. Being a perfectionist he was able to inspire those under him to attain heights they had never reached before. I, myself, was amazed how much my animation improved after a few weeks with him. Although I must admit it never became first rate in his eyes nor mine. Men drove themselves to their utmost limits for him. Not because of fear. I remember once he surprised a group obviously not working. When they sprang back to their boards to cover up, he read them a riot act. *Not* about goofing off, but about trying to cover up. He said he knew guys got restless and needed to get away from their work from time to time. He told them that they should then get up and sit outside in the patio for a while. When he left, he sternly warned them never again to let him catch them jumping back to their boards."

Dick failed to mention that Walt adopted a device to make sure he would not embarrass his men with their pencils down. He developed a distinctive little cough to signal his coming. Before entering a unit he would sound two and one-half soft warning blasts.

We miss that cough today.●

A Day in the Life of MILTON CANIFF

What's a day in the life of Milton Caniff like? Well, here are some photos and comments which will give you something of the idea.

Milt and his wife, Bunny, occupy one apartment in an east side Manhattan building, and he uses a second apartment, seven floors above, as his studio. At about 9 each morning, he arrives at the studio door and picks up the morning papers. Shortly thereafter, his secretary, Adelaide Gilchrest, and his all-around assistant and helper, Wilhelmina Tuck, arrive. 'Willie', as she is familiarly known, picks up and opens the mail and deposits it on Caniff's desk for more or less instant action. Both of these ladies have been with Milt for 30 years. In the case of Adelaide, it seems that she was selling real estate at the time when Milt first went up to the country to live in New City, Rockland County, N.Y. Whenever an author moved into that vicinity, he would usually ask her if she knew where he could get a secretary. Since she herself could take dictation, she found frequent secretarial assignments with people like John Steinbeck, Maxwell Anderson, Burgess Meredith and others. And finally the trail led to Milton Caniff.

As Milt and Adelaide look through the morning papers, they clip for the files as they go along. After a session of this, Milt dictates replies to as many letters as can be answered right away. Those which request some future drawing or response go up on the bulletin board behind him which you will see in one of the accompanying photos. He, by the way, is one of the small number of cartoonists who never fail to express written appreciation when another cartoonist has done something worthy of comment.

Wilhelmina Tuck is a gal of all work — she works on mail as mentioned above, she cleans up, is a cook and bottle washer and twice a week she takes Milt's stuff into the syndicate. She has a house in Goshen, New York and drives in every morning.

Milt has given us permission to disclose the fact that he does his strip writing and thinking on the 'john' in his studio. Other than that, he doesn't allot any particular time for idea production.

As for the drawing of the 'Steve Canyon' strips, Caniff letters in the balloons in pencil and then sends the strips to Frank Engli who inks in the lettering. After they're received back from Frank, Milt pencils in figures, etc., roughly. Next they go to Dick Rockwell, Norman's nephew, who adds background details and then inks up those details. Finally, 'Steve' goes back to Milt who finishes up the strip.

During the course of the morning, Milt mentioned an interesting sidelight having to do with the current CBS TV show about a cartoonist. It's called "He and She". The actor who plays the cartoonist and the girl who plays his wife in the show had expressed interest in seeing what a cartoonist's life was like. So Ed Reynolds of CBS arranged for the couple to visit Milt. To begin with, Milt gave them the standard material he normally sends to would-be cartoonists. But surprisingly, he found them interested in digging further into the business — which he was glad to do.

Milt explained that his work has been slanted toward the Air Force primarily because he grew up in Dayton, Ohio at the time when the Air Force was in a formative stage and he thus had a wonderful opportunity to observe things from the ground up. Although neither Milt nor his wife, Bunny, are pilots, she had flown before he did.

© Field Enterprises, Inc., 1968

Milt's lunch normally consists of a bowl of soup — just to keep the calories down — but on this particular day he drove us to the Palm Restaurant in the family Rolls. As noted in some of the following photo captions, the walls of the restaurant are completely covered with cartoons by literally hundreds of cartoonists. Milt recalls that, commencing back in the thirties, it was a common sight at the Palm, to see a cartoonist up on a ladder (which he had brought himself) at 3 A.M. painting a cartoon on the wall while diners in the restaurant cheered him on.

Caniff spoke at some length on the difference between the life that he and his wife, Bunny, lived when they were up in the country at New City, and the routine they follow nowadays in their Manhattan home. Formerly, if they wanted to take in a show in New York, or if Milt had to meet someone on business, it meant consuming an entire day for the project. Or if friends or business acquaintances came up to see the Caniffs, they would frequently be invited to stay overnight and less working time would thus be available. In their present location, they find themselves able to take in the shows and restaurants and to participate in the extremely varied Manhattan activities without the expenditure of a great deal of time in going back and forth. Milt finds the life much more stimulating.

We weren't surprised to see the size of Milt's files and his library — in view of his longtime reputation for great accuracy of detail in his strips. We noted about nineteen filing cases, presumably stuffed with reference material. As we noted earlier, the process of continually keeping the files up-to-date is a daily operation involving Milt and Adelaide Gilchrest. We noted the Life Nature Library, books about

Continued

A day in the life of Milton Caniff begins with a short trip up to Milt's studio from his apartment, both located in the same East Side Manhattan building. Below left we get a view of the studio and below right, Milt points to the wall-lined collection of correspondence waiting to be answered. But it doesn't wait long when you're lucky enough to have a secretary like Adelaide Gilchrest (bottom left) and an all-around assistant like Wilhelmina Tuck. (Bottom right) Both of these charming ladies have been with Milt for over thirty years.

Adelaide (above) shows off her orderly supply room and Wilhelmina (right) halts in her duties just long enough to allow photographer Jim Ruth to take her picture.

Milt's work has always been known for its authenticity and here we see on his drawing board, some very recent slides of our troops in Vietnam. The slides were provided Milt by the U.S. Navy. And, of course, Milt's studio is chock full of scale model airplanes.

(Left) No cooking, except for an endless supply of coffee, is done in Milt's studio. So why waste a good kitchen oven? Milt uses this one as an extra file cabinet.

Next we paid a visit to Milt's apartment where we had the pleasure of meeting his niece, Sandra Reid and her young son Brent. Sandra and Brent were visiting with Milt while her Marine Corps lieutenant husband was finishing his training at Quantico. (Below right) Uncle Milt takes his turn holding five-month-old Brent, and it's hard to tell who's enjoying it more.

(Top left) Milt piles us all into his Rolls for a luncheon trip to the 'Palm' Restaurant on Second Avenue near Forty-fifth Street. Besides the good food, Milt has another reason to frequent the 'Palm'. He told us that it was the first place, after he came to New York, that would cash one of his checks. The walls of the 'Palm' are covered with drawings. Many of them are by Milt and many date back to the early thirties.

In the group at the table, Jud Hurd, Editor of CARTOONIST PROfiles, is shown talking to Milt's wife, Bunny.

Bunny poses with Milt in front of some of the art. But not all of Milt's drawings were so prominently displayed. Back in the far corner we found an insurance company calendar covering one of them.

We removed the calendar and, lo and behold, there was Pat Ryan of 'Terry and the Pirates'.

Later that evening Milt went to the theater to see the hit musical 'Cabaret'. His friend, and one of the stars of the show, Lotte Lenya, was kind enough to come outside in the cold and pose for us just before curtain time.

This day in the life of Milton Caniff was like days in the life of all of us. It ended! And the scene the next morning was one we all know well — back to the drawing board!

Continued

each state, volumes on each of the lakes, and other material on every subject under the sun. The several armed services regularly send him color slides showing the latest in equipment and gear. These can be slipped into a viewer in a second. Milt pointed out that the color slides are particularly helpful when it comes to coloring uniforms and other equipment for Sunday pages.

Incidentally, a year or so ago, Milt shared one of his picture sources with many of his cartoonist colleagues. A longtime friend, William Lookadoo, who had been in the armed services for years, upon retirement had set up a Pictorial Art Service. Lookadoo contacted all sorts of different firms who were willing to supply quantities of glossy photos of their products to cartoonists free of charge, just for the advertising and goodwill their products would indirectly receive in the process. For instance, photos of every conceivable type of aircraft, shot from every possible angle, were furnished to the cartoonists. Unfortunately, Lookadoo became ill and this service is not now being offered.

On the day we visited Milt, he and his wife were taking a visiting niece and some Ohio friends to the Broadway musical "Cabaret". He's a longtime friend of Lotte Lenya, who at the time was one of the stars in the production. However, it frequently happens that he will have to work on into the evening, depending on how close he is to deadline.

MISS CANYON, THE PUBLISHER WILL SEE YOU NOW!
OH, THANKS!
WELL, MISS CANYON...
SIR, YOU KNOW ABOUT HENRY RIZE, THE HIGH CITY INDUSTRIALIST WHO WAS CAUGHT IN THE CIVIL WAR IN GERUBA, AFRICA...
I'D LIKE TO GO THERE AND FIND HIM!
STRANGE—I DIDN'T HEAR WHAT THE CITY EDITOR, WOMEN'S EDITOR, MANAGING EDITOR AND EXECUTIVE EDITOR SAID ABOUT THIS WHEN YOU ASKED FOR THE ASSIGNMENT!
MILTON CANIFF
ULP—WHY, SIR, I—I GUESS I CAME RIGHT TO YOU...
INSTEAD OF THROUGH THE STRUCTURE OF EDITORS WE HAVE FOR THIS PURPOSE...
SIR, IF I WERE GOING FOR A STORY ABOUT A COMPANY, AND I COULD GET IN TO SEE THE HEAD MAN—I'D DO IT! JUST AS I DID WITH YOU!
BUT THIS HEAD MAN COULD FIRE YOU FOR INSUBORDINATION!
HOWEVER, I AM NOT TRYING TO BREAK YOUR SPIRIT!...
MY THEORY IS THAT ANYONE IN THIS ORGANIZATION SHOULD TRY TO GET MY JOB OR GET OUT... AND I KNOW SEVERAL VERY CAPABLE WOMEN PUBLISHERS, SO I SHALL TREAT YOU WITH GREAT RESPECT!
MILTON CANIFF

Roy Doty

Doty Has Done It Again!

Roy Doty, who has survived the ups-and-downs of Madison Avenue art preferences for 25 years, and who has pioneered in a number of cartoon fields, has done it again! This past September he went off in an entirely new direction for him — namely the production of a daily and Sunday comic strip called LAUGH IN for the Chicago Tribune — N.Y. News Syndicate. Many of the daily strips contain as many as seven separate gag ideas. Roy applies the well-known Doty thoroughness to the business of manufacturing these in quantity. How did he get into the comic strip game? Well, he happens to have known a gentleman by the name of Martin Stone for a number of years. Stone is a television merchandiser. For instance, when an actor or a team or a series becomes popular on TV, books, games, dolls, newspaper features, etc., pertaining to the TV show are sold. When "Howdy Doody" was such a popular children's TV show, Martin Stone arranged for 'Howdy Doody' dolls, coloring books, games and all the rest. Anyhow, he came to Roy not so long ago and said, "What can you do for Rowan & Martin (who have one of the currently very popular TV shows) in newspapers?"

Doty mulled over several possible graphic answers to this question and finally decided on a comic strip. After drawing up a few samples, he and Stone went out to Hollywood and conferred with Rowan and Martin to get their reaction. It was immediately favorable. So back went Roy to his think-tank, the Doty basement studio at his home in Stamford, Connecticut, to commence the production of as many as 35 gags a week. He will do all of them — Rowan and Martin are not involved.

How did a TV merchandiser happen to come to Doty, rather than Roy having to seek *him* out? Doty explained it this way the other day: In addition to appear-

ing in dozens of national magazines such as Sports Illustrated, Reader's Digest, Newsweek, Holiday, Business Week, Look, etc., his cartoons have been appearing for years in all kinds of trade magazines. And of course he has contributed frequently to several which cover the TV industry. And from his early days in N.Y. he has made it a point to always deliver work personally, and to get to know and to exchange ideas with the key men in any field for which he was doing art work. And Martin Stone came to realize that cartoonist Doty was primarily an idea man and a writer as well as an artist. He knew that Roy had written literally hundreds of the ads, the booklets, the brochures to which he had contributed humorous cartoons. That's why he came to Doty with the 'Laugh In' project.

And we think that this ability of Roy's should be of particular interest to newspaper editors — now that Doty is in the comic strip field.

Many of us cartoonists have long wondered how Doty manages to continually replenish the mental reservoir which enables him to create the ideas and do the cartoons and art work for thirty separate jobs each month for Madison Avenue, for books and magazines, for TV shows, etc., and now to undertake in addition the production of a daily and Sunday newspaper comic strip.

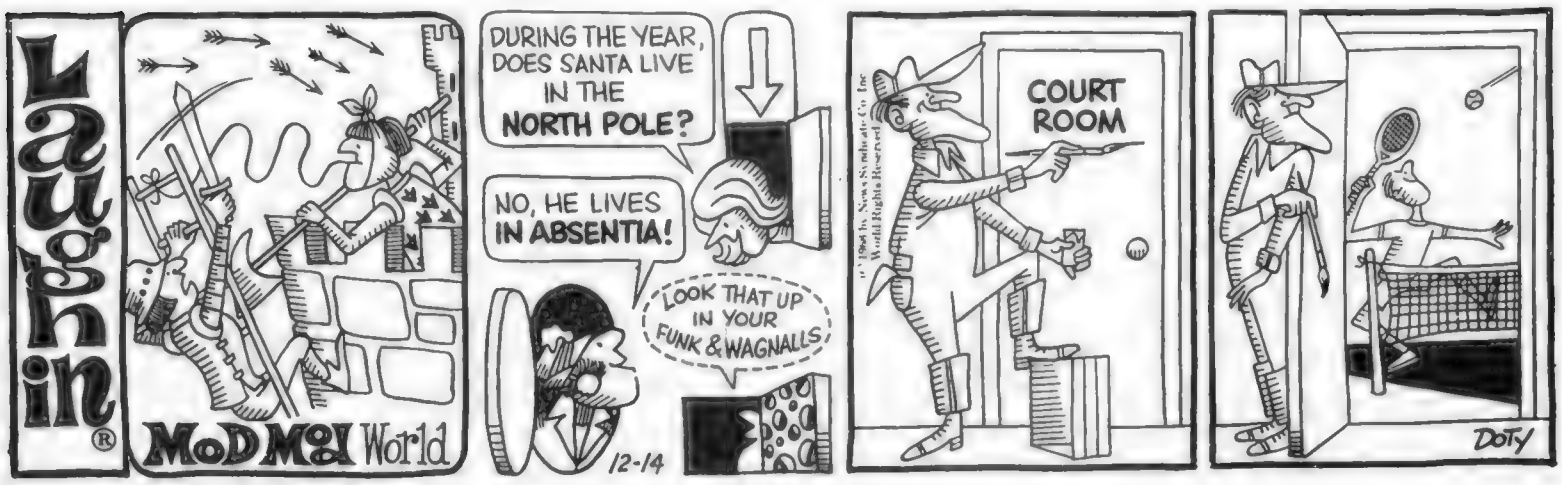
Well, for one thing, he has learned to read at an incredible clip and to retain what he reads. In other words, he has almost total recall. Three days a week, to give you an example, Roy goes into New York City from his home in Stamford, Connecticut and the trip takes him 47 minutes. Believe it or not, in that short period of time he reads the N.Y. Times from first page to last, both the editorial and the advertising matter, and claims that he could answer questions on anything contained in that distinguished sheet. He points out that we're living in an age of communication and that information and facts and ideas are being avalanched toward all of us constantly. And to be a successful cartoonist, one must be aware of all this material. So that the reading of the Times is just the beginning. On the way back to Stamford, Roy starts to rapidly cover the contents of some of the 16 magazines he subscribes to. Everything from Life, Look, Post, Harper's, to Business Week, TV Age, Billboard the theatrical magazine, the Hippie publications such as The Village Other, The Rat and others. After he gets home about 3 PM on the days when he goes into New York, he can relax for a bit until the cocktail hour. During the hour until dinner, he plunges back into the reading of his magazines.

Doty starts his daily stint at the drawing board after dinner and finishes at 2 or 3 AM as a rule. And in order to unwind after laying down his pen and ink, he does his most serious reading for another hour before retiring for the night. He manages to complete a couple of books each week by dint of this nocturnal session. His wife, Jean, incidentally, is also a fast reader and manages to cover about four books a week. So you see what kind of competition you're up against in keeping yourself completely informed.

Roy tries also to see the important movies and frequently listens with his 'third ear' to some TV program while he's drawing.

How has Doty managed to survive 25 years of the constantly changing styles bought by Madison Avenue? Well, from the beginning, he made it abundantly clear to each art director that he came in contact with that he was vitally interested in that man's particular requirements and needs. He engaged him in conversation, suggested ideas, thought about the art director's problems and attitudes and remembered these things the next time he worked for him. Roy offers this tip for cartoonists who may be waiting in an advertising agency to see one of these art directors. He says there may be better artists than you in that waiting line but most of them will require a complete layout and minute in-

Continued



Roy Doty made this sketch at the weekly taping of the Rowan & Martin "Laugh In" show.

DOTY
BURBANK CALIF.
AUG. 11. 1968

Continued

structions as to what they are to do. So that the unusual guy who is full of ideas and suggestions for a proposed ad and who can contribute to all the aspects of it — idea, type, layout, color, design, etc., will be the one who will get to the top eventually.

Although Doty has generally worked in a humorous style, he has made it a point to have all his characters a clean-cut bunch. Advertising men make a particular effort, in appealing to buyers, to picture that buyer as the nicest looking person possible. As a result, you don't find bulbous noses, big feet, etc., on Doty characters.

Doty emphasizes that in order to be successful on Madison Avenue you must be extremely dependable. It would be very embarrassing to all concerned if a magazine had to go to press with several blank pages where ads were supposed to be. So it's vital to have that cartoon for the man when you say you will.

Roy, as most of us know, does weekly cartoons illustrating various articles in the Sunday Magazine section of the N.Y. Times, he cartoons for Business Week, Popular Science, High Fidelity, Skiing, Golf, TV age, and countless other magazines. His Bowery Savings Bank cartoons are a regular feature in N.Y. newspapers, subways, commuter trains, etc. He comments that when you're asked to illustrate an article, you try to amplify what the author has written — not just illustrate his words. See if you can add another total thought which will make the story more interesting to the reader.

As we mentioned previously, Doty has an almost photographic memory and, as a result, he doesn't do much clipping from newspapers and magazines to build up a morgue. He has a couple of filing cases full but mainly, for technical material, he refers to the many encyclopedias and reference books on his shelves.

He always delivers personally. And most of the time on his Monday, Wednesday and Friday trips into N.Y. he will have lunch with a client.

He does all of his own work and won't have an assistant.

Oftentimes a high school student may ask Doty about the proper path to follow to a career in cartooning. He recommends a liberal arts course in college and points out that a student will come in contact with photography, design, layout, etc., as well as be exposed to science and other similar subjects. In other words, Doty feels that one gets a broader training if he majors in art in college rather than attend a straight art school.

He didn't have any particular cartoonist heroes as a kid, he says, because he wasn't able to imitate anybody satisfactorily.

He is not a frustrated fine artist and thinks that carrying a sketch pad here, there and everywhere is a bore for both the sketcher and the sketchee.

He keeps a pile of 3 x 5 cards by his bedside so that if he happens to think of a gag idea during a waking moment, he will snap on a small light and write it down. The next day each card is slipped into its proper pigeon-hole in an elaborate filing box Doty made for himself. This invention has a

This Doty-drawn cover for the program book at an American Bankers Association convention is still another indication of the variety of work which Roy does.

Days you wish you had saved more at the Bowery.

Parents always face situations that require money—and an impending wedding is one of them. To make sure you are not gaining a big wedding debt as well as a son-in-law, start today to save more at The Bowery Savings Bank, the Bank for parents and children alike. If you have no Bowery Savings Account, open one at any Bowery office. Or you can open your Account by mail . . . simply send in the coupon below or give us a ring (212) 697-1414. Choose the plan best suited to your needs—Regular Savings Account or Special Savings Account.

LATEST DIVIDEND RATES

REGULAR SAVINGS ACCOUNT	5% Yearly	Paid from day of deposit, compounded and credited quarterly, if left until the end of the quarter.
SPECIAL SAVINGS ACCOUNT	4¾% Yearly	Paid from day of deposit to day of withdrawal, compounded and credited quarterly if at least a $5 balance is in account at end of quarter.

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Send more information about ☐ REGULAR SAVINGS ACCOUNTS ☐ SPECIAL SAVINGS ACCOUNTS

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CITY_____ STATE_____ ZIP_____

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section for each day of the week and for each of the cartoon departments which are part of his 'Laugh In' strip — as for instance, 'Mod Mod World', 'Party Time!', 'Ask Gran Flanders', etc.

He always works with the draperies pulled closed in his basement studio because he says the sights outside are too interesting and his attention would be diverted if he left them open.

Because Roy has kept so enormously well-informed about his profession and the world in general, he has managed to be a very expert prognosticator of trends. Several years ago he predicted to us that the 'Art Nouveau' influence would soon be seen everywhere — in fashions, in furniture, illustrations, etc. And we all know what a 'bullseye' prediction that was!

So that his current prediction seems very exciting to us! Because of the education explosion nowadays, Doty says the greatest opportunity for cartoonists and artists today lies in becoming part of the production of the thousands of audio-visual aids which are now being sold to schools and colleges. In an upcoming issue of this magazine, we will explore with Roy Doty some of the details of this business and the steps a cartoonist should take to get in on this explosion. ●

Laugh In®
MoD MoD World
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HAVE YOU SEEN WHERE THEY'RE BUILDING THE NEW EYE CLINIC?
A BI GYE ARF OPLA MAIN
YES, IT'S A SITE FOR SORE EYES!
I USED TO KNOW ALL THAT STUFF!
20/20/40
12-9
SOCK it to Me TIME!
Today's Great BIGGY SQUEEZE
INVENTOR OF THE SPLITTING TOOTHPASTE TUBE AND THE OPEN END INVESTMENT FUND
TWINKLE, TWINKLE, LITTLE STAR, HOW I WONDER WHAT YOU ARE. UP ABOVE THE WORLD SO HIGH, ARE YOU BOMB OR GEMINI?
DOTY

Who Will Draw The Next BLOCKBUSTER Comic Strip?

'Demosthenes' Dunn, as sketched by Paul Frehm, the artist who draws the 'Believe It Or Not' panel.

When we asked the above question of Bob Dunn, he came up with a most interesting answer. But first some biographical notes on Bob, one of the most likable guys in the whole cartoon business.

Bob Dunn is made up of equal parts of art, humor, sports and entertainment. His childhood ambition was to be a big league ball player, and baseball is still his favorite recreation. But today he is an established big leaguer in the world of newspaper cartoons and in addition is much in demand as a humorous public speaker.

Robert Joseph Dunn, Jr., heads the team which the late Jimmy Hatlo trained for 10 years. He now is producer of the famed "They'll Do It Every Time" and "Little Iodine" cartoon features which King Features Syndicate distributes to nearly 800 newspapers in this country and abroad.

Bob is big, sandy-haired, and invariably identifiable by the king-sized cigar stuck in the corner of his smile. He was big as a boy, also, and a natural athlete who favored baseball. A native of Newark, N.J., he pitched for the varsity at St. Benedict's Prep there, then went on to play for St. Anselm's College in Manchester, N.H.

At the age of 20, Dunn decided that he'd never make either of the major leagues, so he turned to his other love — cartooning. He had first tried his hand at sketching at the age of seven, copying Tom McNamara's old comic strip, "Us Boys." All through high school and college he drew cartoons for school publications.

"After college," Bob says, "I spent three years at the Art Students' League in New York and worked, at the same time, in the order room of a Wall Street brokerage house. The place drove me nuts — so I spent most of my time drawing caricatures of the customers. They all had stuffed-pillow stomachs."

Early in the 'Thirties, Bob held down an art job on the Newark Ledger and began hitting the magazine market with his cartoons. In 1933 he moved into New York and joined Hearst's International News Service — as a cub reporter, of all things. Six months later he had moved again, this time into the affiliated King Features Syndicate as an artist in the comic-art department. During those early years of cartooning, Bob found himself a colleague

of such greats of the bristol board as Jimmy Hatlo and Milt Gross, the two cartoonists whose work, he says, influenced him most.

Dunn created and for a long while did his own syndicated comic page, "Just The Type" which, like Hatlo's work, reflected a feeling for the warm humor inherent in every-day "characters." It was natural, therefore, that eventually he joined Hatlo, worked closely with him and succeeded him when Hatlo passed away, late in 1963.

Being gregarious and admittedly a bit of a "ham," Bob was not one to be content only at the drawing board. Over the years he has had two television programs, "Face To Face" and "Quick On The Draw," has filled numberless speaking engagements, and is official Toastmaster for the National Cartoonists Society. A member of the famed New York City theatrical club, The Lambs, he has contributed artwork for many of the "Lambs' Gambols" books, and 20 or more of his portraits of Lambs Club "all-time greats" decorate the Club's Bar and Grill.

Dunn is a master of legerdermain, also, accomplished in the ways of magic and magicians, who as one writer put it, "has his degree in sawing a woman in half." He is a close friend of Dunninger, the mentalist, and during and just after World War II, he worked up an hilarious chalk talk with Rube Goldberg. Dunn's card tricks blended remarkably with Rube's fabulous comic inventions, and together they literally traveled the world, entertaining hospitalized G.I.'s and veterans.

Bob and his wife, the former Marie Breidt of Newark, live in Short Hills, N.J. They have three children, the oldest of whom, Bob, Jr., is a graduate of Georgetown College, served in U.S. Army Intelligence and now is an advertising agency account executive. Billy, the second oldest, attended Delbarton School in Morristown, N.J. and graduated from Fairfield University in June, 1968. Betsy, the youngest, graduated from Oak Knoll in Summit, N.J., and now is a student at Marymount College, Tarrytown, N.Y.

In addition to his other achievements, Bob is a successful author. With the anticipated birth of his first child, Bob published a book called, "I'm Gonna Be A Father." He followed this with another volume, "One Day In The Army," dealing with his experience of being held overnight by a draft board before being tapped for 4-F. Other works have included, "Magic For All," "Hospital Happy," based on his operation, of course; and "Knock, Knock," a game book which sold more than a million copies.

He is a collector, also, but his special ties are unique. He collects drawings by "reformed cartoonists" such as Harry Truman, Jimmy Cagney, Westbrook Pegler and Fred Waring. And Bob has two highly prized cigar store Indians and a most unusual array of baseball bats — for instance, one with a hole in it "for .200 hitters," another with two handles "for switch-hitters."

In an unusual demonstration of affection by his peers, Bob was elected unanimously president of the National Cartoonists Society in the Spring of 1965. He was among the country's outstanding cartoonists featured in the NBC-TV special, "The Fabulous Funnies" in February, 1968

All in all, Bob Dunn has a full and satisfying life. Only occasionally does he wish he were out on the mound, pitching for the Giants.

Who Will Draw The Next BLOCKBUSTER Comic Strip?

by BOB DUNN

A new blockbuster cartoon feature comes along about once every ten years. What will the next one be like? It won't be *like* anything. It will be unique.

The guy who draws it (I say 'guy' rather than 'gal' because mathematically there are 400 male comic artists for every Martha Blanchard, Hilda Terry and Betty Swords) will be a distinct individual, a nonconformist.

He'll be the kid who drew in his school books. Maybe he was influenced by the work of an established cartoonist but his own personality took over and he *had* to draw *his* way. He knew that he wanted to be a cartoonist when he was about fourteen. He drew all the time . . . for his school and church publications. He began

Jimmy Hatlo & Bob Dunn

Hatlo's They'll Do It Every Time ®

POST OFFICE
HE'S GOT EIGHT MORE LOADS IN THE CAR TOO··· AND THEY ALL GOTTA BE WEIGHED YET··· TAKE OVER, KID··· THE BOSS WANTS TO SEE ME···
YEAH·· LET THE NEW CLERK TAKE OVER·· MAKE HIM LOOK FORWARD TO RETIRING···
IT'S WORSE WHEN MRS. MAX BRINGS THE STUFF IN··· SHE WANTS US TO LICK THE STAMPS!
OH-OH··· FIVE MINUTES TO QUITTING TIME··· HERE COMES MAIL-ORDER MAX··· I GOTTA WASH UP...
THEY GOT THE WRONG GUYS' MUGS ON THE POST OFFICE WALLS···
HAPPY CLOSING TIME AT THE P.O. SUB-STATION····· DO IT EVERY SATURDAY···
Thanx AND A HAT TIP TO PAUL CAVICCHIA 299 PARKER ST. NEWARK, N.J.
DANN & SCADUTO 8-24
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sending cartoons to the New Yorker and getting rejection slips. His parents probably thought he fell on his head. Likely they hoped he'd get over it and be an accountant like that neat guy down the street with two pairs of glasses. Ten to one our hero will have an odd name or maybe one so commonplace that *that* will make it odd. So let's call him 'Frapper! He won't use a tricky way of signing his name on his work. It will just be his natural way of printing 'Frapper'.

There is a directness and honesty to friend Frap. His slant (I like that better than 'bag' or 'thing') will come from his own way of looking at what's going on.

He'll have a tough time getting or holding routine art jobs. He won't be a good ghost. He'll clash with the guy he's supposed to imitate. He'll be frustrated trying to fit a mold. So it's sink or swim. It's the magazine gag market or the comic books. Our guy may decide it's the gag mart. He finds out about submitting roughs. He does surprisingly few before he sells. He's on his way! Then the going gets tough. He doesn't sell. But he keeps going. He does more roughs than ever and keeps making the rounds. He takes any kind of a job to tide him over. Counterman, magazine salesman, kids camp counselor. He'll have the drive to draw more than ever. Suddenly his style jells — there's a rightness about his drawing. He sells to all the magazines — the ad agencies buy his services. And the syndicates — Sylvan Byck wants to see *him* instead of *him* tackling Sylvan.

He comes back in two or three weeks with the first six of his new daily — it's *right* — it's eye-catching, different, and has that special excitement about it — like the time I saw Joseph V. Connolly, Mr. King Features himself, do a happy little dance step when he saw the first pages of Otto Soglow's 'Little King.'

The Sales Department will feel about the new feature the way the Sales Department felt when they

took Mort Walker's 'Beetle Bailey' on the road — that it would be easy to sell.

The editors around the country will grab it just like they did, en masse, when Walt Kelly's 'Pogo' hit their desks.

Frap will be proud of his work. He'll do every bit of it himself, including the lettering just like Rube Goldberg when he was the sensation of the 20's. I've heard Rube say that in those days cartoonists couldn't *bear* to have anybody else touch their work. Ed Wheelan, who drew the great 'Minute Movies', told me that Rube was so hot when he was on the N.Y. Mail, people would buy the paper, open it right there on the street to Rube's cartoon and laugh out loud.

Wheelan, by the way, had a great ghost artist assistant Nick Afonsky, a White Russian, who was in the Czar's Guard. Afonsky told me how he was being taken with others of the Czar's men to be executed when he bribed one of the prison train guards with his watch. He jumped off the moving train and got away, eventually landing in New York. An odd thing — Wheelan and Afonsky looked very much alike. They drew alike. Afonsky later was hired by King Features to draw the Sunday 'Little Annie Rooney.'

Could be that some tired footsore mailman who knows he can draw will actually make the grade and come up with the one-in-a-million syndicated property that might even come near 'Blondie', the all-time strip of strips. Chic Young, the creator of 'Blondie', was a postal toter one hot St. Louis summer when he decided he'd rather be a cartoonist than go to work. The first strip he ever submitted, 'Beautiful Babs', was taken on by a Cleveland syndicate. That fact alone makes Chic more outstanding than anything Ripley ever gaped at. Chic quit a going strip ('Dumb Dora', another of his brain-girls) over division of the loot and ownership, went into hibernation and came up with 'Blondie'. Need we go further? Just a little. The next time your wife's mother asks if cartooning is steady, tell her a strip of Chic Young's has appeared in the papers *every day* since 1921. And may you have 48 more, Chickering.

Maybe our mythical cartoonist will take any job he can get on a newspaper while he's waiting his chance — like Jimmy Hatlo who was working in the advertising department of the San Francisco Call-Bulletin when he took it upon himself to draw a cartoon about the then current auto show. Jimmy put the cartoon on the editor's desk and scrammed. We now fade in on the first page of the special automobile section. There in six columns was young Hatlo's cartoon. He was on his way. 'They'll Do It Every Time', the all-time most popular panel, was ready to be born.

Your next cartoon great might well be the intense office boy in the art department as were Milt Gross, Alex Raymond, Ernie Bushmiller and many others who made it big. Milt Gross drew like mad in more ways than one. He office-boyed on the N.Y. Journal (where he breathed the same ink as Tad and Jimmy Swinnerton) all day and drew most of the night — and fast. He submitted new strips (six

Ed Wheelan

Chic Young

Milt Gross

Charles Schulz

at a time) every few days. His gags were wild and wacky. One of his strips, 'Henry Peck', was used as a filler. He did animation. Then Tom Johnstone gave him a job on the World. There he launched 'Banana Oil' and started his 'Nize Baby' and 'Count Screwloose' dialect stories. This was the late 20's. Milt sky-rocketed. King Features got him by tripling the best offer of all the other syndicates. For King he created 'Dave's Delicatessen' and 'That's My Pop'. Milt was the first to realize that the world was screwy. Who'd have thought that the hippies would come along and make his stuff sane?!

How about that kid who had the bad accident when he tangled with a street car and throughout his long convalescence decided that nothing would stop him being a cartoonist. Ask anybody to name a cartoonist — they'll say 'Al Capp'. Capp came up through the 'assistant' ranks . . . the hard way. He was the McCoy to Ham Fisher's Hatfield. The assistant went out on his own and sold 'L'il Abner' which became the hit of the thirties and is still way up on top. In Ham's little world there was room for only one bigtime comic art celebrity. I remember Ham showing me his new Cadillac convertible with two spare tires on the back to make it look longer. I ruined his day when I told him Capp had a car just like it with *three* tires on the back.

Milton Caniff worked alongside of Al Capp in the AP art department. He got there via Ohio State where he drew for the college papers, yearbooks, football programs and slickers. For you who don't know from slickers — a slicker was a yellow oilskin raincoat worn by the hot shot finale hoppers circa 1929 and decorated by the artist in residence. Dayton, Ohio is the home of National Cash Register and Milt's mother tried to advise her son to forget funny pictures and enter the business

world of ringing sales machines. That Milton had a mind of his own (and what a mind!), his mother and the world of cartoons found out. Milt would have been a success in anything he attempted. Exhibits A and B — 'Terry & the Pirates' and 'Steve Canyon'.

A true story never told before is about Caniff's early days in New York. A cartoonist we'll call 'X', who had sold a few magazine gags, hired Milt to help him on a strip he had a chance to take over. Milt's work was beautiful. The other guy signed it. The strip ran for a year or so when Caniff got a job on another feature and quit 'X'. 'X' had to draw it himself. His valet brought the week's work in a few days late. All hell broke loose. The boss editor of the syndicate ordered the last week's strips brought from the morgue. He compared. He stared. He growled. 'X' and valet were shortly both unemployed.

How about Charley Schulz? There was a game started by Mort Walker and Jerry Dumas that we used to play at National Cartoonists Society meetings — what would a cartoonist be if he weren't a cartoonist — just by the way he looks. For instance, Harold Foster, the genius who draws 'Prince Valiant' — any casting director would pick him for an ambassador, chairman of the board or society gynecologist. Dik Browne — your friendly hardware store dealer. Dick Hodgins, Jr. — trombone player of sacred music in the Billy Graham troupe. Using the reverse twist, the quiet boy who seemed that he *wouldn't* be the most successful comic artist of his time would have to be Charley Schulz. Charley was a religious boy, interested and active in his church in Minneapolis, Minnesota where he was born. He copied Disney's stuff as a kid but his own style had trouble shining through. It wasn't a style that would knock a viewer for a loop. It was almost *too* simple. But perseverance was the word for Charley. And the magazine editors persevered in sending him rejection slips. So it was a dead heat. Deacon Schulz got a job in the correspondence school to eat and kept drawing. Then came World War II and Charley shouldered a musket in Europe — and kept drawing by the rockets red glare. Peace and back to Minneapolis and the letter box art school and his first OK from the Saturday Evening Post. And a tip of the hat to the United Features editors who advised him to do a strip when he submitted his panel gag cartoons. 'Success' is too tame a word for what happened. *Zam! Pow! Zowie! Stars, Pinwheels* and *Dollar Signs!* 'Peanuts' is in more places than 'Planters' have got peanuts. You're a good man, Charley Schulz.

Yes, some place right now, maybe reading this, is the next genius of the Gillot. One way to tell who it is — he'll put the magazine down pretty quick and start drawing. ●

ARTY OR ARM'S LENGTH TYPE--- JUST IN THE CARTOON BIZ FOR THE DOUGH—
THE SADDER THEY LOOK THE FUNNIER THEIR STRIPS ARE SUPPOSED TO BE—
FOLKS--HERE'S THE REAL LOW-DOWN ON THE DIFFERENT TYPES OF CARTOONERS IN OUR BUSINESS—
POLITICAL CARTOONISTS ARE MOSTLY FRUSTRATED ALDERMEN--- AND THEY ALWAYS FORGET TO VOTE—
HALP!
THE ADVENTURE STRIP BOYS ARE A BRAVE LOT—
LISTEN TO WHO'S TALKING! POP'S JUST A FRUSTRATED MUSTACHE ARTIST—
JUST THE TYPE
SUSPICIOUS TYPE... ALWAYS HAS LAWYERS PROTECTING HIS INTERESTS- WHEN IT'S GAG MEN HE OUGHT TO HIRE—
TREADMILL TOM—ALWAYS BEHIND SCHEDULE-(AREN'T WE ALL?)
B.D.

CARTOONIST, SCULPTOR, ARCHER

Bill Crawford doing cartoonist Harry Hershfield in clay.

As is the case with many successful cartoonists, Newspaper Enterprise Association Editorial Cartoonist Bill Crawford's excess energy spills over into several widely differing avocations. Some of the very interesting results of one of these sideline activities are shown herewith — pieces of sculpture that Bill has done for family, friends and organizations. We'll leave the comments about another of his sparetime pursuits — archery — till later on in this story. Bill's sculpturing isn't something he tacked onto his busy art schedule just recently. His enthusiastic interest in it goes back to his school days at Ohio State University where he had two extremely fine teachers — Erwin Frey, Professor of Sculpture, and Hoyt Sherman, Professor of Painting — who became very close friends of Crawford's. But first a few of the steps which led up to his majoring in Fine Arts in the Ohio State College of Education. No one in Bill's family had ever been in art professionally. When he was first attracted to the well-known W.L. Evans correspondence cartoon course while in Junior High and High School, his dad wasn't enthusiastic because he feared his son would become a school dropout in order to pursue cartooning. However, let it be said that in due time he became very proud of Bill's artistic efforts.

Later on a cartoon contest, sponsored by Ohio State University, resulted in his enrolling at State where eventually he became Art Editor of the famous Sun Dial. It was the custom for the Art Editor to receive remuneration for his services, so Bill was able to help with his tuition. His Fine Arts course at State included 3 hours a day of Life Drawing for 3 years, with sculpture also playing a prominent part in the curriculum. Bill graduated and went on to Paris where he attended the oldest art school in the world — 'L'Academie de la Grand Chaumier' — for 6 months. Bill lived next door to the academy in a pension with Howard Whitman, who, since then, has become a prominent freelance writer and radio commentator for NBC. Whitman wrote while Bill did his art work. Because of the language barrier they had no friends to distract them, so they got a great deal out of this period in Paris — they worked all the time. One of the legends surrounding their pension was that the famous French artist Modigliani had lived there, had died, and, as his funeral procession was passing the pension windows, his widow jumped out of the window and committed suicide in front of the casket.

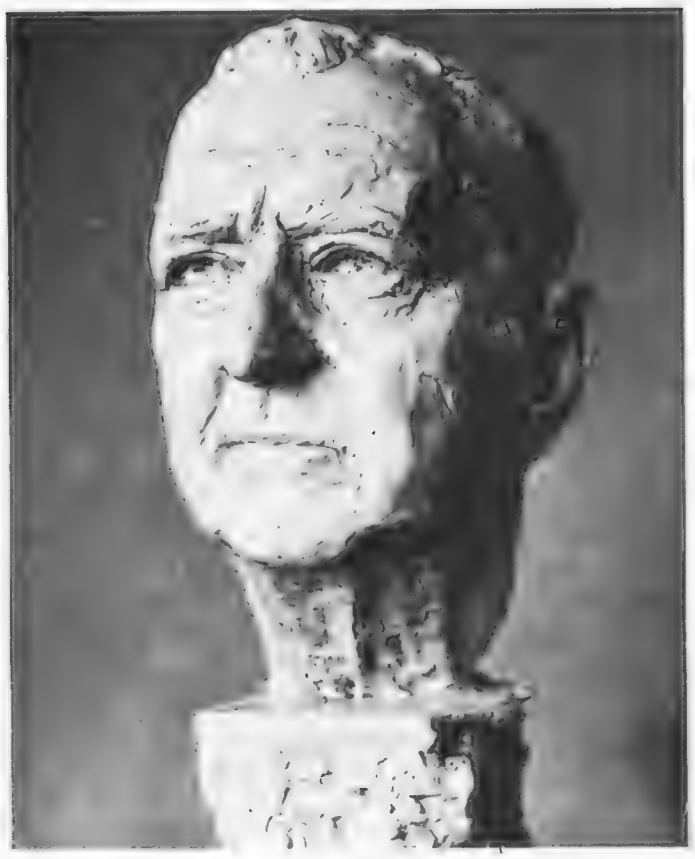
In art school Bill's master, a famous painter of the 'dull' school according to Crawford, came in once a week to work with his students.

After six months at the academy, Bill and Whitman treated themselves to an unusual adventure — they bought themselves a couple of horses and rode all across Spain. But that's another story. While on this Spanish sojourn, Crawford received a cable

Continued

Plaster head of Rube Goldberg.

Bronze of Bill's wife Claire.



Bill's father, President of the Philco Finance Co. in Philadelphia.

Plaster head of Maurice Eisenberg, the famous cellist.

"Say 'Ah,' Please!"

Continued

telling him that a girl friend from Ohio State days was gravely ill. Fortunately she recovered and the exchange of correspondence occasioned by her illness revealed that she was then living in Washington. This fact eventually brought him back to the nation's capital where he made his start in professional art and cartooning. But before we go into that, a little more about the sculpture.

Let's jump ahead for a moment to the period when he was cartooning on the Newark News and doing sculpture along with his cartoons. He had been reading about a Dr. Martland, a prominent pathologist who, among other things, had discovered what being 'punch-drunk' meant, and who had founded the Martland Medical Center in that city. Bill wrote the Mayor of Newark and suggested the idea of his making a sculpture of the doctor for the lobby of the Center. The idea was accepted and Bill's resulting sculpture was widely acclaimed. Other commissions such as one for a bust of the president of a local paint company, one for Rube Goldberg, etc., developed. Bill doesn't solicit any commissions because he doesn't want to be in the position of having to cater to people's personal whims. One subject may think his nose has been made too long, another that she doesn't look beautiful enough. And the resulting arguments are liable to take a lot of the pleasure out of the work.

It's obvious that Bill has always continued his interest in the fundamentals of good art. While in Newark he taught a life class for high school art teachers at the Newark School of Fine and Industrial Art, and life drawing at Rutgers University. Bill's experience in sculpture has helped him in his cartoon work and he points out that one has to know the relationship of the shapes in a cartoon — the unity of things — before the fun in the cartoon is added. Ronald Searle, Pat Oliphant and Charles Saxon are three cartoonists who, Crawford remarks, have this ability.

And now let's go back for a brief review of Bill Crawford's cartoon career. When he returned, as we said, to Washington, he dropped in to see the Sunday Editor of the Post, a woman who also had just come back from Paris. Their long ensuing conversation finally resulted in Bill's getting a job with the advertising agency which did all the art work for the daily and Sunday Post. According to Bill, they told him that there was no money in it but it was a way to learn the business. He did retouching and all the other things usually associated with a routine art job. During this period, Bill also did cartoons for the 'Review of the Week' section and caricatures but he finally got tired of the 'no-money' bit and did a drawing for the Washington Daily News which used it and hired him. As time went on, he sat in for Talburt, the regular News editorial cartoonist, when Talburt went on vacation. Crawford was the entire art department, and in addition drew a daily panel "The Gypsies from Gallipolis", a cartoon about two old maids who were tourists visiting Washington. Crawford spent 3 years at the paper.

At this point, Talburt tipped him off that there was a job in Newark at the News. The editor was a great friend of Talburt's. Bill drew sports there for ten years before he got

Semi-abstract trophy for auto races in Florida and California. 60 of these were cast.

"We Don't Ask Anything of Society but Food, Clothing, Shelter, Pot, Money and Love, Love, Love!"

"Can't Understand It---His Brand Had 10 Per Cent Less Nicotine!"

into the editorial cartoon end of things. Lute Pease was the editorial cartoonist who finally retired at 86. To begin with, Bill did one cartoon a week to fill in for Pease and then later he began to do additional ones. He spent 24 years on the News and from there went to his present position as editorial cartoonist of the Newspaper Enterprise Association.

Bill generally does 3 or 4 roughs of possible ideas for the day's cartoons at home. Bill feels it's very fortunate that he doesn't have to follow any particular political line at NEA. President Boyd Lewis, who is something of a cartoonist himself, feels that a cartoon should say something definite. That's his only requirement. It may be controversial or otherwise. Letters sometimes come in saying 'you're too controversial' — others are received saying 'you're not controversial enough'. After Lewis and Crawford have looked at the day's roughs, Bill may spend 1 to 3 hours on the finished cartoon. He does 6 a week — two on Monday and one each on Tuesday, Wednesday, Thursday and Friday. Crawford thinks there's a renaissance in editorial cartooning and says that many of the cartoons are closer to pure satire now than they used to be. In addition to their newspaper reading, people are constantly getting news and politics on TV and they're more sophisticated and better informed than ever. Crawford is enthusiastic about the newer types of gagline editorial cartoons which carry no labels. Jim Berry's 'Berry's World' for NEA would be a prime example of this type. Bill says that often the gag type editorial cartoonists stage their cartoons better and have had considerable influence on the field.

As for Bill's archery — we think the accompanying story which was issued recently by the Newspaper Enterprise Association speaks for itself.

Geronimo Takes a Bow...

They were there but neither Geronimo nor I could find 'em

By BILL CRAWFORD
Newspaper Enterprise Editorial Cartoonist

ALBUQUERQUE, N.M. — (NEA) — When most people think of a bow and arrow, they also think of Indians. They shouldn't. Even Geronimo's grandson doesn't know which end of a bow is up. Nor, as he told me during an archery hunting expedition, did his grandfather.

This disappointing revelation came to me at the opening of the bow and arrow deer season on Sandia Mountain, a game preserve almost 11,000 feet high.

The preserve is stocked with 2,000 deer, has a hunting season of 100 days and boasts some of the most spectacular scenery outside of S w i t z e r l a n d. Moreover, no gun hunters are allowed. In sum, it is as close to heaven as any bowhunter could hope.

One hundred and twenty bowhunters—and perhaps 150 photographers—were on hand for the season opening. Among the group were Bob Geronimo, who provided a touch of authenticity and local color, and me, the Passionate Archer of the Press, because I do know which end of a bow is up.

Quiet, mild-mannered Geronimo is a heavy equipment operator for the Bureau of Indian Affairs. He lives on New Mexico's Apache Indian Reservation and normally hunts deer and antelope there as his grandfather did—with a rifle.

History records that the grandfather hunted other things as well—people, for instance. He terrorized the inhabitants of New Mexico and Arizona last century before being forced to surrender to the U.S. Army in 1886.

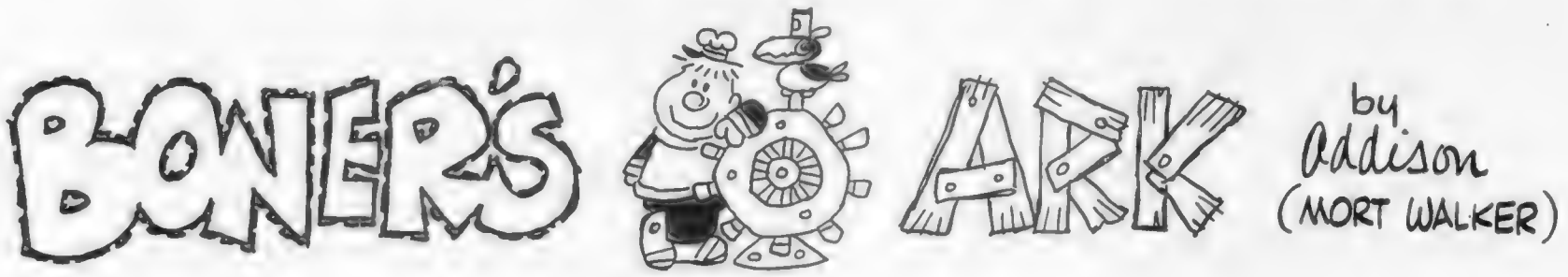
Geronimo and I were taken to the happy hunting grounds on the summit of Sandia, overlooking downtown Albuquerque, via the longest aerial tramway in North America. Neither of us got a look at any of the available deer, though some other hunters were more fortunate. Game warden Jack McDowell reported five deer taken during the day-long hunt.

Despite our empty bag, however, Geronimo's grandson was clearly bitten by the archery bug. And on the way back down the mountain we agreed that if his ancestors had the precision bow equipment of today, we might all be wearing feathers. ●

(Newspaper Enterprise Assn.)

One afternoon recently we dropped in to see Mort Walker's new studio. For a number of years he had worked on an upper floor of his home in Greenwich, Connecticut. Then, not so long ago, a couple who work for the Walkers and who had been living on the second floor of the carriage house later abandoned however, and when the new strip actually materialized, all new gags were developed. Mort is quick to add that this phenomenal number resulted from the combined efforts of the Walker idea team. More about them will be said later, but they are Mort himself, Jerry Dumas, Bob Gustafson and Bud Jones.

After many possibilities had been tossed around, Mort finally decided to do an animal strip in the way-out or off-beat manner. Fortunately, Sylvan Byck, the comics editor for King Features Syndicate, happened to tell Mort that the syndicate would really like



at the rear of the property, moved elsewhere. At this point, Mort decided to do a little remodeling and redecorating and to set up shop in the carriage house. That's where we found him.

After expressing our approval of the new quarters, we asked Mort what the latest chapter of the Walker story was.

Mort said he supposed that the thing most people were wondering these days was why he would undertake 'Boner's Ark' when he was already producing 'Beetle Bailey' and 'Hi and Lois'. He didn't really need the money and if this third strip turned out to be less than a smash hit, it could be damaging to his comic strip reputation.

To put it simply, Mort felt that a new and different strip would give him an opportunity to grow. He cited the fact that the Beatles were highly successful and then decided to move in new directions and to grow and enlarge. Mort wanted to try a new, more sophisticated and imaginative style of writing and drawing.

And further, he had 10,000 gags, which hadn't quite met the standards for 'Beetle Bailey' or 'Hi and Lois' in his files! His first thought was to try and create a new strip in which all these rejected gags could be used. This idea was

Mort puts up his new shingle.

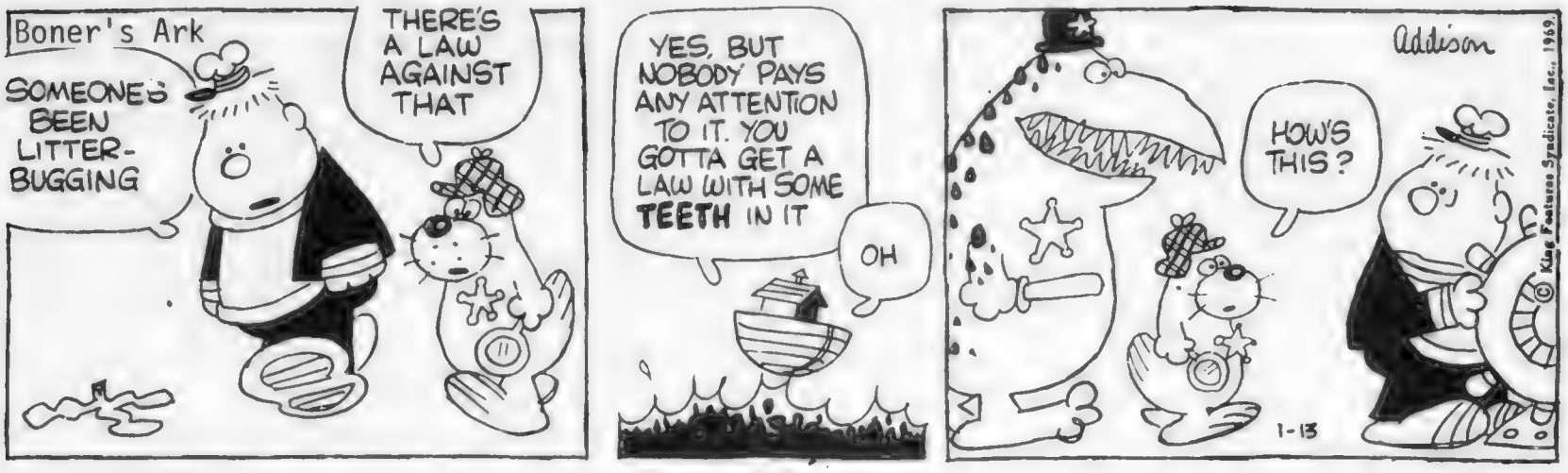
to have a sophisticated type of strip. We might add at this point that if a syndicate actually is actively looking for a specific type of strip at a given moment, and just then a cartoonist appears with precisely that kind of an item, he's a long way toward having it made — even if he isn't Mort Walker.

To top off the story, Sylvan liked Mort's 'Boner's Ark' animal strip and a new feature was born!

'Boner's Ark' has been sold, interestingly enough, to some newspapers (top quality ones) which had never subscribed to the other two Walker strips. The Los Angeles Times and The Washington Post, for example.

And we mustn't neglect to mention that Mort signs the new 'Boner's Ark' strip with his actual given name 'Addison'.

Here's one of Mort's interesting comments about 'Boner's Ark'. When he started the new strip, he knew he'd have to find extra time


Boner's Ark
SOMEONE'S BEEN LITTER-BUGGING
THERE'S A LAW AGAINST THAT
YES, BUT NOBODY PAYS ANY ATTENTION TO IT. YOU GOTTA GET A LAW WITH SOME TEETH IN IT
OH
Addison
HOW'S THIS?
1-13
© King Features Syndicate, Inc., 1969.

Mort pencils 'Beetle'.

somewhere. So for the first six months, he penciled the strip with a 'Pentel' pencil and then copied the pencil drawing on his office copying machine. This reproduction darkened the lines sufficiently so that the syndicate made the plates from this copy. No inking at all was done during these first six months. But finally Walker decided that he wasn't quite satisfied with the results so that now he has gone back to inking the strip. He saved quite a bit of postage, incidentally, because the cartoons were mailed to the syndicate on the thin paper which the office copying machine produces.

Here is how the weekly quota of gags for Walker's three features is produced. Each Monday morning at 11, Mort, Jerry Dumas, Bob Gustafson and Bud Jones hold an idea conference at Mort's studio. During the week preceding each of these meetings, Mort will have sketched out 20 gag ideas — each on a separate sheet of paper. Some of these will be 'Beetle' gags, some will be for 'Hi and Lois' and others will be for 'Boner's Ark'.

During the same week, Bud Jones will have cooked up 10 'Boner's Ark' gags. Jerry Dumas and Bob Gustafson will each have sketched out 15 gags for 'Beetle' and 'Hi and Lois' and 5 gags for 'Boner's Ark'. So that when the weekly conference convenes, there will be 70 gag roughs for the team to consider. First, they look over each sketch and be sure that each cartoonist understands the gag. If any explanation is necessary, the originator of the gag supplies it. Then comes voting time. On the back of each rough, each cartoonist indicates the degree of his enthusiasm for that particular gag. He does it by marking a '1' for a topnotch gag or a '2' if he doesn't think it's quite up to par. Sometimes a 1 and 1/2 creeps in, we're told. Each week, of course, 18 daily gag ideas and 3 Sunday page ideas are required for the 3 strips. Those that didn't make the grade are added to that 10,000 gag file we told you about earlier in this story. The idea conference lasts about an hour and then the gang descends on the Walker kitchen. One sets the table, another grabs the potato chips, a third the bread, etc., continuing the team effort on through lunch.

Here's what Mort's work week looks like: On Mondays he does the complete penciling of the 6 dailies and the Sunday page for 'Beetle Bailey'. (Jerry Dumas inks all the lettering and the drawings on the Sunday page. Cartoonist Frank Johnson inks the cartoons in the daily 'Beetle'.)

Mort spends Tuesday and Wednesday producing the 20 gag ideas which he brings to the week's idea conference. He generally spends Tuesday getting the ideas and Wednesday writing them up in final form.

Thursdays and part of Friday mornings are consumed by Mort's drawing of 'Boner's Ark'. He literally does all of this strip — the penciling, the inking, the lettering for the 6 dailies and the Sunday page.

Friday afternoons vary somewhat. There are often cartoons to do for the Cancer Fund, the United Fund, and dozens of other causes. Bob Gustafson, who also comes in to Mort's studio on Friday, helps a great deal with these. Jerry Dumas and Bud Jones only come in on Mondays for the idea conference. Frequently bowling (during the winter months) or golf (during the summer) take up Friday afternoon. Mort works from about 8:15 till 5:15 on an average day. And because he keeps going during the day, doesn't fuss over his penciling very much (there isn't much more detail than you see in the accompanying gag sketch), and is a quick decision maker, he

Here's one of the 20 roughs Mort does each week.

Mort, Bud Jones and Bob Gustafson during a recent Monday morning conference. Jerry Dumas, shown in the photo at the right, arrived late and so wasn't included in this preliminary confab at the coffee counter in Mort's studio.

finishes his week by Friday night. He never works on Saturday or Sunday or evenings!

Mort says he's quite proud of the backgrounds of the various cartoonists working with him. Jerry Dumas has worked on 'Beetle' for 13 years. Previously he did New Yorker gags, painted oils which won first honors in Greenwich, taught art in school, collaborated with Mort on 'Sam's Strip', is a handball champ, and has just published a novel titled 'Rabbits Rafferty'. (Houghton-Mifflin Publishers)

Some years ago Bob Gustafson was in the King Features bullpen at the time when Russ Westover, the creator of 'Tillie the Toiler', was about to retire. Bob won the competition which was held to determine Westover's successor, and thereafter drew 'Tillie' for 8 years. Following that, he drew the 'Beetle Bailey' comic books for a long time.

Ralston (Bud) Jones, in addition to supplying his weekly quota of 'Boner's Ark' gags, also draws the 'Mr. Abernathy' comic strip for King Features Syndicate. He collaborates on this strip with Frank Ridgeway who does the writing.

Frank Johnson has had a varied experience assisting various cartoonists, doing Sunday Comic Page features, and producing the cartoon book 'Caroline' which contained cartoons about Caroline, the late President Kennedy's daughter.

Map in Mort's studio, indicating cities and towns where 'Beetle Bailey' appears.

Mort spoke a lot about the four cartoonists mentioned above because the reading public is not aware of them in connection with the Walker strips. In the case of the 'Hi and Lois' strip, the situation is a little different. Mort shares the by-line with Dik Browne and they split the receipts 50-50, with Dik doing all the drawing. Dik's first job was as copy boy on the old N.Y. Journal. He later became a Journal staff artist and then went with Newsweek Magazine. He was a top advertising cartoonist for Johnstone & Cushing, designed 'Chiquita Banana', draws the famous Boys Life cartoon 'Tracy Twins', the Campbell Soup Kids, and has been drawing 'Hi and

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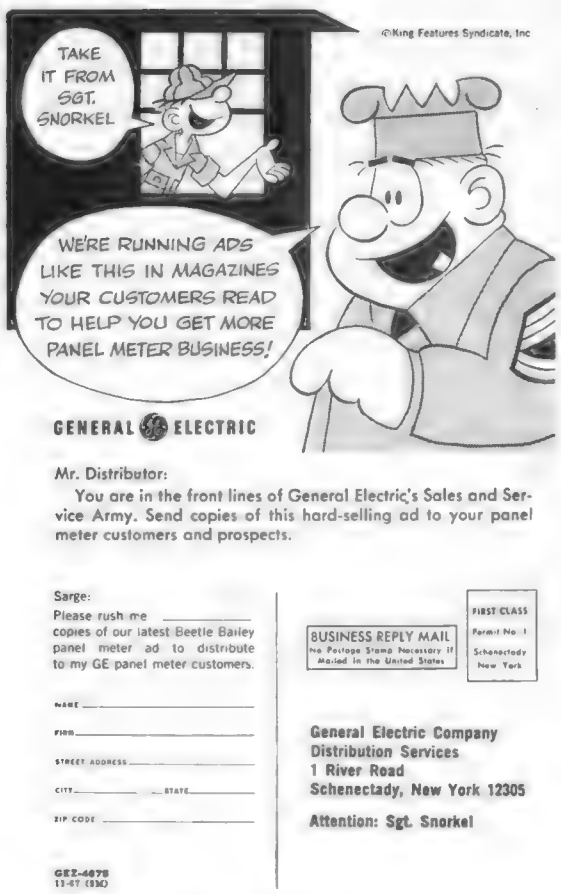
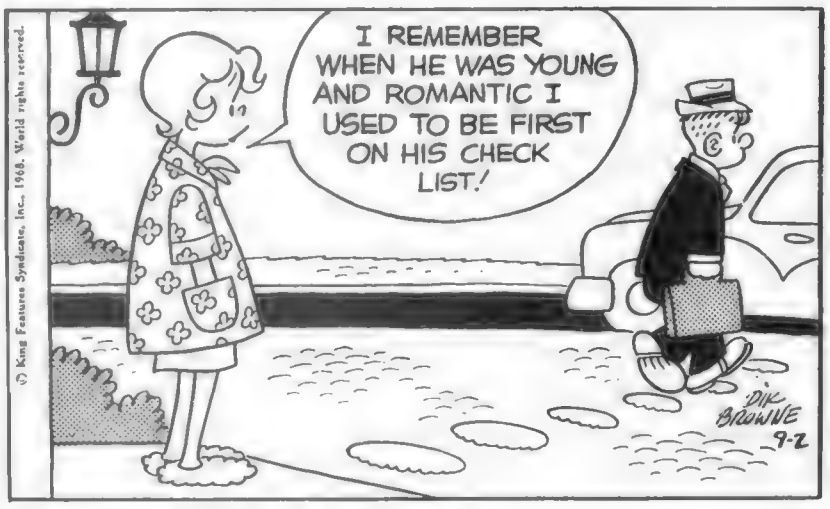
BONER'S ARK


TAKE IT FROM SGT. SNORKEL
WE'RE RUNNING ADS LIKE THIS IN MAGAZINES YOUR CUSTOMERS READ TO HELP YOU GET MORE PANEL METER BUSINESS!
©King Features Syndicate, Inc
GENERAL ELECTRIC
Mr. Distributor:
You are in the front lines of General Electric's Sales and Service Army. Send copies of this hard-selling ad to your panel meter customers and prospects.
Sarge:
Please rush me _____ copies of our latest Beetle Bailey panel meter ad to distribute to my GE panel meter customers.
NAME
FIRM
STREET ADDRESS
CITY STATE
ZIP CODE
GEZ-4678
11-67 (5M)
BUSINESS REPLY MAIL
No Postage Stamp Necessary If Mailed In the United States
FIRST CLASS
Permit No. 1
Schenectady New York
General Electric Company
Distribution Services
1 River Road
Schenectady, New York 12305
Attention: Sgt. Snorkel

A Walker advertising cartoon.

Jerry Dumas autographs a copy of "Rabbits Rafferty" for Margie Walker, Mort's daughter, at a Greenwich bookstore with Mort looking on.

Dik Browne

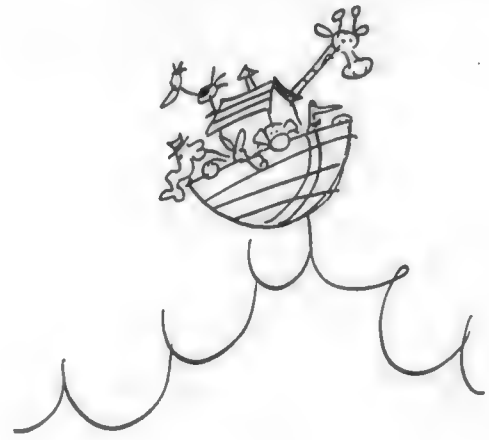

I REMEMBER WHEN HE WAS YOUNG AND ROMANTIC I USED TO BE FIRST ON HIS CHECK LIST!
© King Features Syndicate, Inc., 1968. World rights reserved.
DIK BROWNE 9-2

BEETLE BAILEY
LOOK AT SARGE TRYING TO PICK UP A TOOTHPICK
HA HA HE'LL NEVER GET ONE IN THOSE HAMMY FINGERS
9-14
BAM
MORT WALKER
© King Features Syndicate, Inc., 1968, World rights reserved.

Continued

Lois' for the past 14 years. Frank Johnson assists Dik.

At this point, we think you would find it interesting to hear about the financial arrangements which Mort has made with the cartoonists who work with him. Incidentally, he is completely above board about this. Bob Gustafson has a 1/8 interest in 'Boner's Ark', Jerry Dumas a 1/8 interest, Bud Jones 1/4 and Mort himself 1/2 — because as he points out, he does all of the drawing, both penciling and inking — and of course it's customary for the cartoonist to get 1/2 and the writer 1/2. In the case of 'Beetle Bailey', Jerry Dumas receives 10% of the income which Mort Walker receives from the strip. ●



Boner's Ark
WHAT'S ALL THIS ABOUT?
HE CAME OVER ON MY SIDE OF THE ROOM, SO I HIT HIM
SO I GOT MY FRIENDS AND WE'RE GONNA BEAT UP HIM AND HIS FRIENDS
1-9
© King Features Syndicate Inc 1969

The following talk was delivered at a recent meeting of the Newspaper Comics Council by the noted newspaper and radio columnist, Dr. Joyce Brothers. Her newspaper columns are distributed by the Bell-McClure Syndicate, and she advises radio listeners on their psychological problems on a daily NBC program. We publish this talk through the courtesy of John Osenenko, Executive Vice-President of Bell-McClure.

Violence in Comics

by DR. JOYCE BROTHERS

A first reaction of many parents confronted with violence of all kinds on every hand is to ask how they can shield their children from it. This is a course of doubtful merit.

In the first place, it is not likely that there is any shield. No life and no location today is so remote that it can be called protected.

The question is not so much how to shield children as to help them deal with violence — both the violence in the world around them, and the raging violence each of us experience internally. The problem is not to deny violence, but to control it and express it in ways that do not destroy the self, some other person, or a part of society.

The part of violence in life has been recognized as long as there have been storytellers and audiences to listen to them. The classic children's tales collected by Grimm and Lang and others are violent, blood-thirsty accounts. Their successors in today's culture — comics and television shows — also tell their tales at times in violent terms.

Because of this, both parents and psychologists have sometimes objected to them. Others have defended them as no more than an expression of a universal quality that has to be recognized and dealt with.

The fact of the matter is that we just don't know enough, in terms of controlled, objective research, to make a final judgment. It is possible, however, that the stories and television shows serve to externalize the hostile, violent internal phantasies all children (and adults) have, and thus make them accessible to conscious examination and control. Dr. Bruno Bettelheim, for instance, has pointed out that if the old fairy stories talk about violence, they also teach very clearly that the bad guy gets it in the neck.

On another level, the detailed television coverage of the Viet Nam war seems to have had an effect just the opposite of that some feared. Far from dulling people to violence by exposing them ceaselessly, it seems to have resulted in a growing public revulsion to violence and its human consequences, as so mercilessly presented night after night.

The fact of the matter is that America is a violent country, more so than most in the Western world, and has always been. Violence is an accepted American social tradition. The frontier ethic demanded it. In a society mobile and fragmented from the first, without old-world ties of family, personal confrontations and conflicts tended to be met with a violent response, rather than a retreat to the comforts and consolations of the clan-like home group.

Americans understood totally when a leading general observed that "Nits make lice," and ordered a massacre of Indian women and children as brutal as anything Hitler's bully-boys did — though admittedly on a smaller scale.

Americans have lived for 400 years with the violence implicit in slavery, and, later, in segregation — violence in both a physical and psychological sense.

Many of the reforms that have turned America into what we consider a good place to live have been violent: the Revolution itself, the Civil War, the labor movement (with its own history of bloodshed and destruction); even such things as women's sufferage had violent overtones to them.

It is not likely that our cultural values will change quickly. As parents, all we can hope to do is to bring children up who can accept violence without being destroyed by the threat on one hand, or too prone to use it on the other, feeling somehow justified in their aggression by a climate of acceptance and historical endorsement.

Here example teaches more than words. Spanking, for instance, can teach a child many things, but one thing it certainly tells him is that the violence of the stronger against the weaker is a perfectly fine way to get what you want.

But DOES PICTURIZATION OF VIOLENCE TEACH VIOLENCE? EVEN PSYCHIATRISTS DISAGREE. 313 Psychiatrists at a recent meeting of the American Psychiatric Association (as reported in the SK&F Psychiatric Reporter) were at opposite poles!

Does "fictional" violence, portrayed in such things as comic strips, TV shows, and movies teach actual violence they were asked? Thirty percent of the psychiatrists said yes; 24 percent said fictional violence helps dissipate aggression. The rest were undecided. Some typical comments from assenters and dissenters: "The portrayal of violence makes it acceptable, and often stimulates violence in play and later in action in susceptible individuals."

"My best adjusted patients are detective story readers. Few of my patients involved in violent acts are more-than-average interested in violent scenes. Professional soldiers trained for violence seldom commit violent acts in civil life." "The idea that watching violence dissipates aggression is tired analytic theory that should be retired."

Said another, "The healthy ego sees mass media violence for the unreality it is."

Said one: "Newspaper and TV reporting of real crimes committed by real people against real people contributes much more to the toleration

of antisocial behavior by society than do cartoons, comics, etc." Some typical comments: "Parental attitudes are the most potent shapers of an individual's behavior."

"What watching violence does to children depends on how their parents truly regard violence." "Both the teaching of violence and the dissipation of aggression probably occur simultaneously.

"The resultant effect depends on many, many factors -- both in the viewer and in the specific example of violence witnessed." "This is an area in which some real scientific research is necessary and possibly not too difficult."

What is the relationship between comic strip picturization of violence and violent behavior? There has been more heat than light on the subject. Dr. David Manning White of Boston University co-author of the book "The Funnies -- An American Idiom," points out that this question has not been explored in any controlled manner by researchers. Possibly one reason it has not absorbed researchers is the difficulty of controlling experimental conditions. It may take as much as six weeks for plot development in an action strip and there are so many variables that can intervene in that time. Possibly it is because, according to Dr. Edward Robinson, most people today turn to comics for fun rather than the violent action they may contain. According to Dr. Robinson, in one survey only 13% of males, used violence as a way of achieving goals and 2% of females. He points out that not since World War 2 has a new action-adventure strip made the top of the most popular lists. Another important reason may be the extensive self censorship that most comic strips go through today. The artists themselves have a highly developed sense of social responsibility and although there is a considerable adult readership they are aware of their considerable obligation to their young readers. In 1965 Time magazine surveyed the syndicates and found that they "exercise a censorship that is breathtaking." It may be a Time exaggeration but certainly those I have met are fully aware of the fact that each newspaper editor is responsibly concerned with what goes into such a family page.

That the strips can affect attitude seems to be a widely accepted idea. Even in violent times the comic strips have been considered a source of important attitude influence in promoting aggression when it was to our advantage to do so. As you know, President Roosevelt personally complimented Ham Fisher for helping to make the pre-World War draft more acceptable to the public.

That a person's personality affects the comic strips he prefers, seems also to have some experimental support. Dr. Charles Haner of Grinnell College reporting on a test of safe drivers at the American Psychological Association reported that the safe young driver is docile, nonaggressive, compliant, intellectual, conservative and prefers Peanuts and Pogo rather than Dick Tracy or Steve Canyon. He said that the latter are much too-rush-around and adventuresome for the safe driver.

But experimental answers to the question which are direct and pertinent do not seem to exist.

There have been some experimental results in the area of motion picturization of violence but even they are contradictory, leaving room for heated debate. Dr. Bruno Bettelheim writes:

"I am convinced that neither comics, nor TV, nor even James Bond corrupts children despite all the warnings that these media are "seducing the innocent." He feels that we sow

DR. JOYCE BROTHERS

the seeds of delinquency when we fail to acknowledge that aggression is a part of each of us, and choose to remain ignorant of its nature rather than learning to cope with it. Many of the ancient Greek dramas were bloodcurdling. Watching them, Aristotle suggested that by identifying with aggressive make-believe characters, members of the audience could get rid of their own hostilities in harmless ways. This "concept of catharsis" has been generally accepted through hundreds of years. Freud believed in it. Dr. Fredric Wertham doesn't.

He states that there is "no shred of clinical evidence" for the idea that "seeing a lot of murder and other violence on TV or in stories or movies will enable a youngster to get rid of pent-up aggression vicariously."

Several researchers have attempted to test the "concept of catharsis" in the laboratory to provide evidence for or against it. They have come up with some of both.

The first experimenter was Dr. Seymour Feshbach, now at the University of California. Dr. Feshbach purposely frustrated college student subjects and then measured their aggressive inclination. Afterward, half of the subjects were shown a "beat 'em up" fight film while the others saw a placid movie. Those who had witnessed the filmed fighting showed a drop in aggressive reaction when tested at the end of the experiment. The other subjects showed no change in their hostility temperature.

Quite different results were obtained by a University of Wisconsin professor of psychology, Leonard Berkowitz. His studies indicate that watching violence in movies or on television is less apt to rid a person of aggression that it is to temporarily reinforce his hostility.

In one experiment several male college students were told that their physiological reactions to various tasks were bring measured. Half the students were assigned their tasks by friendly examiners. Half were taunted, insulted and angered by the examiners. Then the subjects were divided into three groups with equal numbers of calm and angry students in each.

One group was shown a nonconflict film. The other two groups were shown a sequence from a fight film in which the protagonist took a terrific beating. Group A was told that the protagonist was a "bad guy" and deserved the punishment. Group B was told that he was more to be pitied than censured. After the films were over, the subjects were asked to administer electric shocks to the examiners who had originally assigned them their tasks. The shocks were to reflect their estimates of a task completed by the examiners. But they didn't. They reflected, instead, the hostility of those giving the shocks.

Those who had seen the mild film administered mild shocks.

Those who had seen the fight film pressed much harder on the paingiving electric button, particularly if they had been angered before the film was shown. And the ones who pressed the hardest were the ones who believed that in the film the "bad guy" had taken a beating he deserved. They punished the examiner, who had punished them before the film, with such vengeance, that, had the electrical circuit really been working, the shocks would truly have been painful.

From these experiments Dr. Berkowitz concludes that people reproduce in real life what they have seen in the movies or on television at least until the image fades. This puts a different light on the popular notion that as long as right triumphs over wrong, even violently, a lesson in justice, not aggression, has been taught.

That aggression is as catching as the common cold, even though it may not last as long, has also been demonstrated by Dr. Albert Bandura of Stanford University. He found in his laboratory, that preschool children would imitate the hostile actions of adults they had seen on television, on films, or in real life. Others had noted unhappily that such imitation is by no means confined to the laboratory. Youngsters pretending to be television hoodlums have "gunned down" people with BB guns. After a television rerun of a James Dean movie, "Rebel Without a Cause," an 8 year old boy seriously wounded his playmate as they re-enacted the knife fight.

It's a very small number of children who respond to television in this way in real life, though the great majority of our children are exposed to the same television programs. What makes the difference?

What the child brings to television, says Dr. Wilbur Schramm, director of Stanford University's Institute for Communication Research. He found that children are less affected by the violence they witness on their TV screens than they are by their parents attitudes toward violence. They have internalized these attitudes even before they settle down in front of the picture tube at the tender age of 4 or 5. And these attitudes, not the violence they see, determine their reactions and their behavior.

If they are happy, healthy children with loving parents, then their minor annoyances will be forgotten or dissipated as they watch the struggle between hero and villain on TV. If they are maladjusted, neglected, mistreated or underprivileged, the violence they watch can add to their frustration and find outlet in antisocial action.

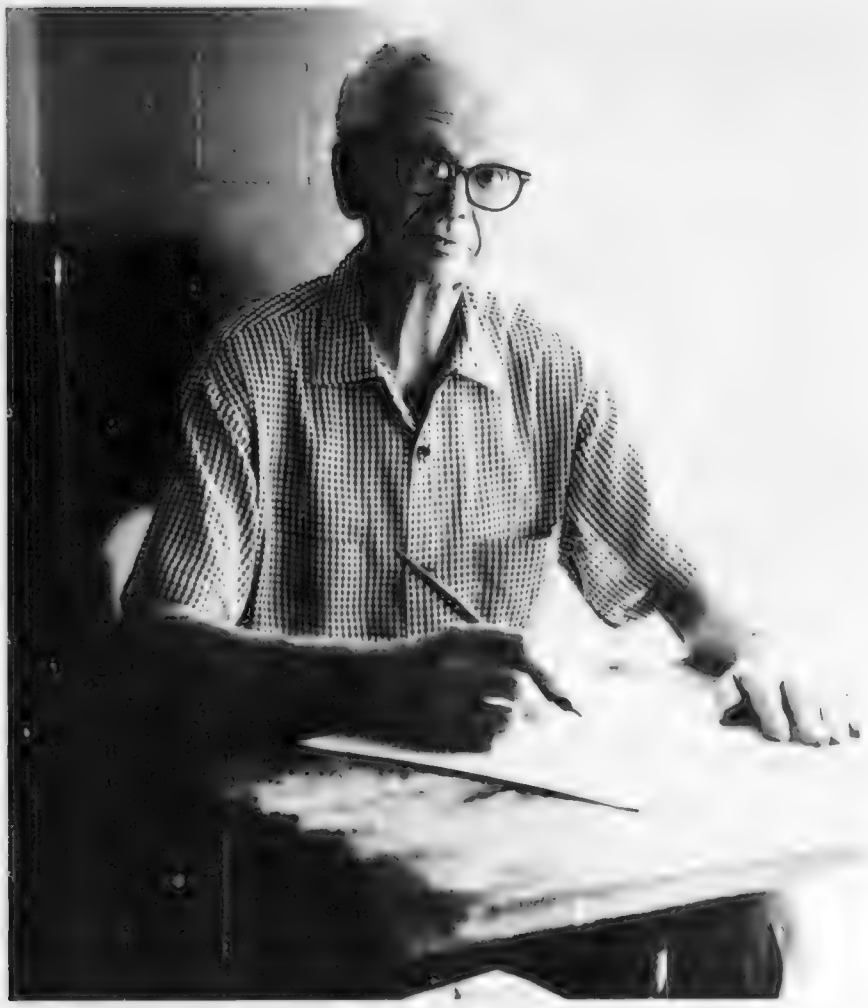
Dr. Schramm's study was similar to one made by Dr. Hilde Himmelweit and associates in Great Britain, and both came, independently, to similar conclusions.

Both found, for example, that children were less frightened and impressed by television mayhem if they watched it with adults than if they watched it alone with friends their own age. They also found that adult ideas of what frightens children are, for the most part, mistaken.

The number of shots fired or the number of violent encounters in a given story are less important than motives, setting, characterization and predictability of the ending.

That we, as adults, don't really know how television affects our children was brought out by an unexpected discovery of the Himmelweit researchers. Their 2000 juvenile viewers had a far greater aversion to verbal aggression on TV than to physical violence. They were least upset by shooting, more upset by knives and most upset "when grownups are angry with one another and shout."

This possibly reflects the insecurity aroused in them when quarreling threatens their own peace and security within the family setting.



Bill Freyse.

MAJOR HOOPLE & CO.

This past summer we spent a couple of very pleasant days with BILL FREYSE who has been drawing OUR BOARDING HOUSE, with the famous Major Hoople, for the Newspaper Enterprise Association since 1939. But before we go into some of the details disclosed by that visit, we'd like to pass along some interesting comments about the renowned Major, told us by Tom Peoples, NEA's Director of Comic Art.

Tom tells us that the Major is a great favorite among editors when they wish a special cartoon commemorating a publishing anniversary or to congratulate their city, county or state on a gala occasion. Fans usually send 'Our Boarding House' mail to Major Hoople by name, consequently such an important personage must have his own letterhead. And from the monumental list of credits appearing on the stationery which the Major uses to reply to these fan letters, it's obvious that there is practically no field in which he has not dabbled and, we might add, as an expert!

Tom says, "We at NEA consider the Old Boy to be the most erudite man in the funnies. So when he quotes from Shakespeare, as he frequently does, you may be assured the quote is accurate to the last period. Similarly, when he brags of his athletic prowess, the records he claims will always be coincidentally with, or close to, the world record for the event. The Major's mail is most always complimentary. It seems there are many people in this country who greatly admire the Hoople technique of getting by without working. Come to think of it, I do admire it myself. Very often the letter writers wish to confer some honor or other on him. One of his most recent 'honors' was an Honorary Membership in the Wisconsin City Managers Association."

Cartoonist Bill Freyse lives in Tucson, Arizona. He worked in the main office of NEA in Cleveland, Ohio, during the first few years of his association with Major Hoople, his wife Martha, brother Jake, Clyde and Mack, Buster, Twiggs, Leander, Alvin, etc. But in the early 40's his wife developed bronchial trouble and the Freyses were told to find a more agreeable climate. Bill informed the family doctor that they were familiar with the Tucson area, having spent winter vacations there for several years. "That's the place for you then," said the doc, and they've been in Arizona ever since.

Bill is a modest guy and we had to work a little to get him to talk about himself. He liked to draw from his very earliest years. He had four sisters who had four boyfriends and all of them were converted into captive readers for the boyish newspaper which Bill enthusiastically turned out. It contained jokes and cartoons, many of which he copied from other papers. Later he became art editor of his high school paper and, on the side, enrolled in the Landon Course of Cartooning which so many of the currently famous cartoonists took in their youth. In those days, there were practically no resident art schools offering instruction by cartoonists actually engaged in the field, and the art was taught exclusively by mail. C.N. Landon had been art editor of the Newspaper Enterprise Association and also of Cosmopolitan magazine and his lessons had been a great inspiration to many. After Bill finished high school, he was anxious to make money so he answered an ad asking for an artist to learn commercial work. This was in Detroit where he had grown up. He got a job and was put to work drawing all the furniture in a warehouse. After that, he had no trouble at all

Continued

The Major had referred to the City Manager plan in "Our Boarding House" and he replied thusly to the Secretary-Treasurer of the Wisconsin City Managers' Association, who wrote and sent him information on the plan.

MAJOR
AMOS BARNABY HOOPLE

Raconteur
Big Game Hunter
Scholar
Inventor
Ex-Scotland Yard
Investor
Financier
Yachtsman
Diamond Miner
Engineer
Explorer
Mountain Climber
Equestrian
Speleologist
Numismatist
Archeologist
Anthropologist
Astronomer
Historian
Architect
Phrenologist
Penologist
Pathologist
Sociologist
Numerologist
Cyberneticist
Pugilist
Judo-Karate Expert
Scuba Diver
Ecologist
Economist
Educator
AB
BS
MA
Ph.D
PBK
D.S.O.
Croix de Guerre
Consultant
Agronomist
Zoologist
Humanitarian
Philanthropist
and Football's
Foremost Forecaster

Mr. John M. Kuglitsch
Village Manager
Village of Greendale
State of Wisconsin 53129

Dear Mr. Kuglitsch:

Egad! It was very nice of you to write to the Milwaukee Journal and my boss, Bill Freyse, to express your continued pleasure with "Major Hoople" and "Our Boarding House." I'll also pass along your kind remarks to Tom McCormick, the man who wrote the script.

Since humor and entertainment is my--hak-kaff--and their most important business, it's gratifying to know we are accomplishing our mission, so to speak.

It would indeed be an honor for Mr. Freyse and/or your faithful correspondent to be accorded "honorary" membership in your Wisconsin City Managers' Association. Let me thank you, too, for the City Manager Plan brochures you sent along.

Glossy proofs of the entire sequence are included with this letter.

Cordially,

Major Hoople
Per T.C.P.

Major Amos B. Hoople

ABH/eds
Enclosures

cc: Bf,TM,JWS

Continued

whenever tables, chairs, beds, etc., were required in his cartoons. Later on he did a weekly front page cartoon for a suburban Detroit newspaper, and, as he remarked recently, he had a great deal of enthusiasm for the editorial cartoon.

Then followed a job with the Detroit Journal – a big daily – where he again did political cartoons until they sold out to another paper. Next he went to the Detroit Times where he did promotion work and cartoons. Several times a week he went to the theater and sketched the actors in the various plays that came to Detroit. Then a layout of his sketches appeared in the Times along with the critic's review of the play.

Following this, Bill became art director for a Detroit movie house. During his spare time he wrote local gags for visiting comedians who appeared in the theater's stage shows. About this time his big break came along. Here's how it happened: Gene Ahern had created 'Our Boarding House' in September of 1921 although Major Hoople didn't make his appearance in the feature till January of 1922. The strip resulted after the Newspaper Enterprise Association had asked its salesmen what kind of a strip editors currently were interested in. The salesmen reported that some kind of a boarding house or hotel had been mentioned as a possibility. And further, Merrill Blosser, who did the 'Freckles and His Friends' strip for 50 years, had seen a play about a boarding house and suggested that locale as having comic strip possibilities.

After a number of years of doing 'Our Boarding House', Ahern switched his allegiance from NEA to King Features Syndicate. However, NEA owned the Hoople property and after Ahern's departure, the feature was drawn for several years by Bela Zaboly, who was soon to take over the job of drawing 'Popeye' at the death of E.C. Segar.

Fortunately, it was just at this point that Freyse happened to send samples of a new strip he had created to Ernest (East) Lynn who was then the NEA Director of Comic Art. Lynn wasn't able to use Bill's feature but he liked the Freyse technique so well that he asked Bill to come to Cleveland. After they met, Freyse was asked to make up a dozen samples of 'Our Boarding House'.

ANYBODY GOT AN IDEA FOR BANKROLLIN' OUR SPRING BLAST? AFTER WE PAY OUR $25 DUES TO THE NATIONAL WE'LL HAVE $1.78 LEFT! WE SPILL MORE THAN THAT TAPPIN' THE KEG!
SO WHO NEEDS THE NATIONAL? ALL WE GET FOR OUR DOUGH IS A CRUMMY MAGAZINE!
THE LAST ISSUE HAD FOUR PICTURES OF THE OWLS PRESIDENT GETTIN' AWARDS AND TWO OF HIM ON VACATION!
RULES
BILL FREYSE
3-25
© 1938 by NEA, Inc. T.M. Reg. U.S. Pat. Off.
HOW TO BUILD CLUB SPIRIT=

HOW CAN WE SHAKE UP THE OWLS NATIONAL? THE OFFICERS ARE SO FAR BEHIND THEY'RE SENDIN' INSTRUCTIONS ON SPONSORIN' SIX-DAY BIKE RACES!
MAYBE WE OUGHTA RUN SOMEBODY AT THE DISTRICT CONVENTION! IF IT'S CLOSE, WE COULD DRIVE A FEW BARGAINS!
THAT WORKED IN THE CITY ELECTION! AFTER WE THREATENED TO RUN SNUFFY ON THE TAXPAYER'S TICKET THE MAYOR LET US NAME THE BUILDING INSPECTOR!
BOXING
POWER POLITICS=
3-27
© 1938 by NEA, Inc. T.M. Reg. U.S. Pat. Off.
BILL FREYSE

Bill says he didn't have too much trouble with Gene Ahern's style and the result was that in 1939 Freyse commenced drawing OUR BOARDING HOUSE. As time went on, East Lynn gave Bill plenty of latitude to work some of the features of his own style into the cartoon. If our memory serves us correctly, after Bill took over, considerably more action and more outdoor scenes were introduced. In Ahern's day we recall that the various characters were usually confined to the boarding house, where they were seen standing around in the dining room, living room, etc.

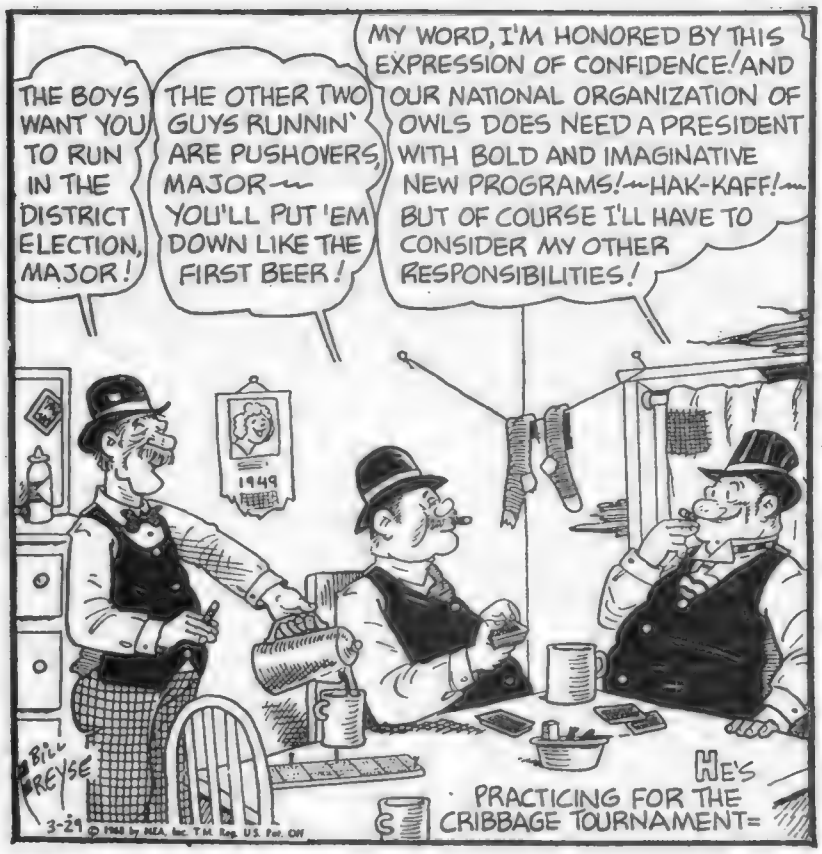
We remember that in earlier years continuities were rarely introduced in

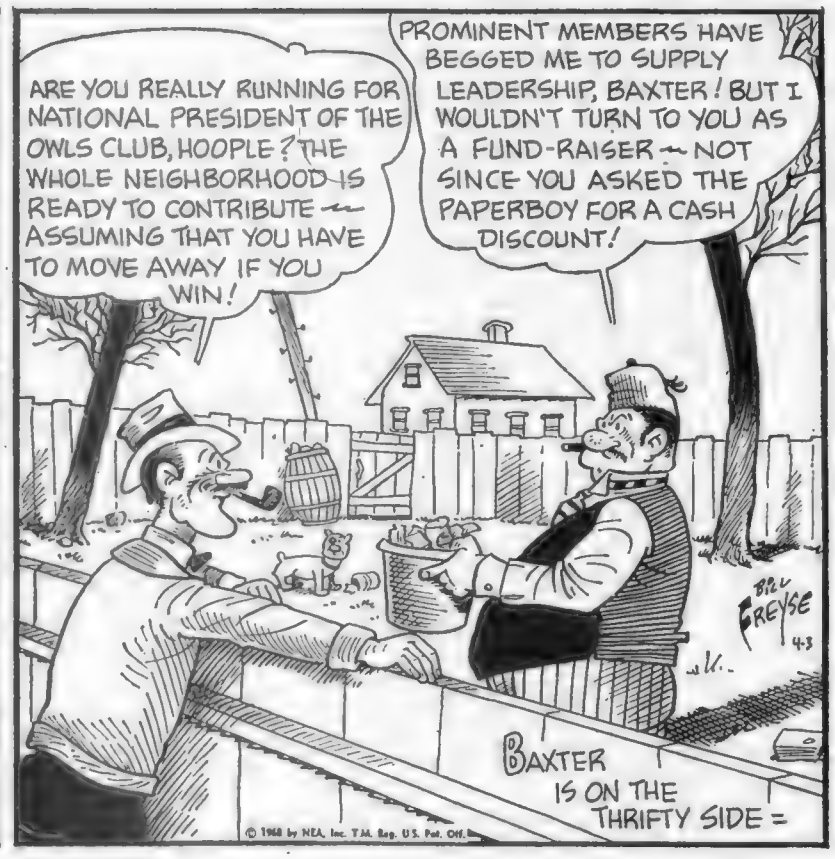
Bill Freyse's home and studio in Tucson.

the feature. One laughable exception comes to mind. The Major returned to the boarding house one day with what appeared to be an old Egyptian mummy case. He identified it as containing the remains of Prince NOBRUOB GELTOOB. And for a number of weeks thereafter the various folks in the boarding house were trying to guess who the Prince was. Finally Ahern disclosed that the case contained a lot of whisky and that NOBRUOB GELTOOB WAS BOOTLEG BOURBON spelled backwards!

Nowadays, continuities are the usual thing in 'Our Boarding House'. For some years after Freyse took over the drawing, Bill Braucher did the writing. He died and at present Tom McCormick, who lives in Winooski, Vermont, writes the daily continuities. Bill himself regularly sends Sunday Page ideas to NEA and to Tom Peoples who authors the weekend 'Our Boarding House'.

Here are a few notes on Bill's daily routine: He generally tries to do any errands which he may have in the morning. And he makes an effort to sit down at the drawing board by noon. Sometimes he works till after midnight. Currently he does his work in his apartment. If he hasn't completed 6 dailies and his Sunday page by Saturday night then he cancels


THE BOYS WANT YOU TO RUN IN THE DISTRICT ELECTION, MAJOR!
THE OTHER TWO GUYS RUNNIN' ARE PUSHOVERS, MAJOR— YOU'LL PUT 'EM DOWN LIKE THE FIRST BEER!
MY WORD, I'M HONORED BY THIS EXPRESSION OF CONFIDENCE! AND OUR NATIONAL ORGANIZATION OF OWLS DOES NEED A PRESIDENT WITH BOLD AND IMAGINATIVE NEW PROGRAMS! —HAK-KAFF! — BUT OF COURSE I'LL HAVE TO CONSIDER MY OTHER RESPONSIBILITIES!
1949
BILL FREYSE
3-29
HE'S PRACTICING FOR THE CRIBBAGE TOURNAMENT=


ARE YOU REALLY RUNNING FOR NATIONAL PRESIDENT OF THE OWLS CLUB, HOOPLE? THE WHOLE NEIGHBORHOOD IS READY TO CONTRIBUTE — ASSUMING THAT YOU HAVE TO MOVE AWAY IF YOU WIN!
PROMINENT MEMBERS HAVE BEGGED ME TO SUPPLY LEADERSHIP, BAXTER! BUT I WOULDN'T TURN TO YOU AS A FUND-RAISER — NOT SINCE YOU ASKED THE PAPERBOY FOR A CASH DISCOUNT!
BILL FREYSE
4-3
BAXTER IS ON THE THRIFTY SIDE =

whatever socializing he might have arranged for that evening. In other words, he finishes the week's work — come what may!

Freyse tries to answer all the letters which he gets from cartoon fans. He knows a lot of the problems which syndicates face in selling cartoons and comic strips because for about 4 years he syndicated a feature of his own. It was called 'Copper Penny' (who was a policeman) and he kept it going in about 25 papers for those years.

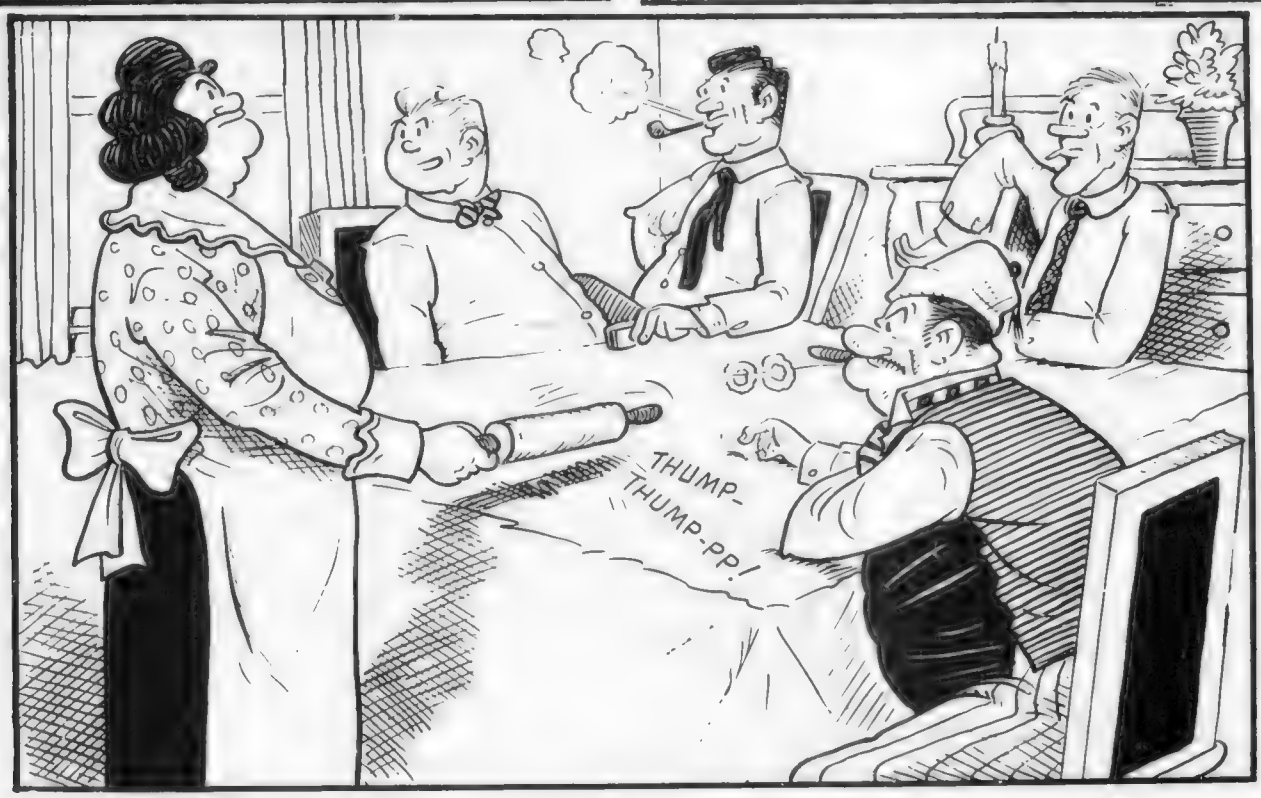
When Bill is thinking up ideas for the Sunday page or doing lettering, both the radio and TV are off. As far as lettering goes, he's afraid he'd misspell if he was listening to something else. But when he's drawing in pencil or ink, he often has them on.

We asked Bill if he'd ever had any trouble as far as having cartoons lost in the mail. He recalled that Ernest Lynn had called some years ago and anxiously reported that two of Bill's cartoons hadn't arrived. Freyse had to do them both over and it wasn't till later that a friend told Bill that a fellow who worked in the post office had stolen the cartoons in order to put them up in his home.

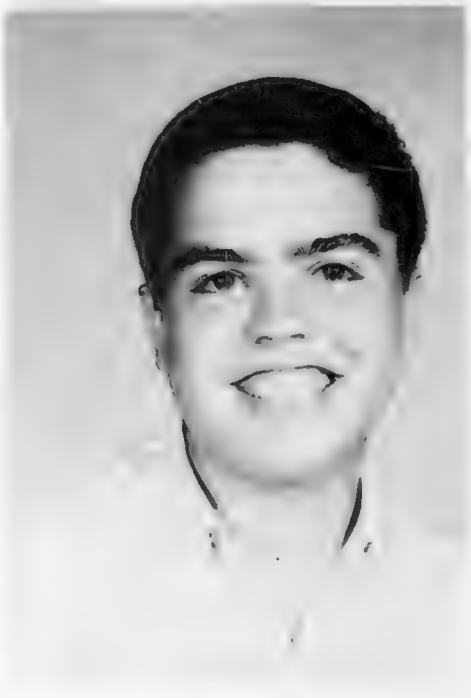
Although Bill has been working several thousand miles from his syndicate's home base in Cleveland, Ohio for about 24 years, he never has had the slightest difficulty as far as communicating with them is concerned.

HOW'S THE CAMPAIGN COMING, MAJOR? HAVE YOUR OPPONENTS CONCEDED YET?
SOME PROFESSOR RESEARCHED THE PERFECT '68 CANDIDATE! THE PROF CLAIMS HE SHOULD BE YOUNG, ATHLETIC AND COMPLETELY BELIEVABLE!
UM, YAS, CLYDE, BUT EVEN WITH THOSE OBVIOUS ADVANTAGES I HAVE A LOT OF HARD WORK AHEAD OF ME! — HAK-KAFF! — I'M CURRENTLY PREPARING A POSITION PAPER ON RULES FOR OUR NATIONAL POOL TOURNAMENT!
BLACK-STONE
BILL FREYSE 4-8
VIEW FROM BEHIND THE EIGHT-BALL=

EGAD, TWIGGS, IN THIS AGE OF SCIENTIFIC CAMPAIGNING I'M HAMPERED BY PETTY FINANCIAL DETAILS! WE MODERN CANDIDATES LIKE TO GET A PROFILE OF THE VOTERS, THEN MOLD OUR IMAGE FOR MAXIMUM IMPACT! — UM-HAK! — $500 WOULD BE A START!
THERE'S NO GOLDFISH IN THIS POND, MAJOR! I'M NOT TRYING TO TAKE IT WITH ME, BUT IT HAS TO LAST TILL I GO!
BILL FREYSE 4-18
LIFE'S UNIVERSAL PROBLEM=



Lynn Freyse Borden.



Steve Freyse.

Bill's daughter Lynn was MISS ARIZONA of 1958, and she finished among the first five at Atlantic City that September and was the winner in the swimsuit category. HAZEL TV fans will be interested to hear that Lynn played the part of the wife in the second series of HAZEL shows on TV. Don DeFore and Whitney Blake were the couple for whom Hazel worked when the series began. Then after several seasons, it was decided to introduce a younger couple in the series. So DeFore and his wife decided to close their house and take a long trip and Hazel went to work for a younger relative of theirs. And Lynn Freyse played the lady of this second house where Hazel worked. At present, Lynn does fashion work, TV, etc. She made a religious movie not so long ago and got an award for 'the best actress in a religious picture'.

Bill's son Steve has one more year of high school in Tucson. His ambition is to get into ROTC at the University of Arizona and later to be a flyer in the Air Force. His present hobby is handguns and rifles.

We asked Bill if his son ever had showed any interest in cartooning or rather becoming one. Steve said "You don't have enough time to yourself — you work too many hours". ●

Bill has The Major and other "Our Boarding House" characters baked in tile on some of his studio tables.

ROUGHING IT!

Not so long ago we were up in Ridgefield, Connecticut, talking with award-winning magazine cartoonist Orlando Busino about our favorite profession. Orlando, as many of you know, has won several National Cartoonists Society Silver Plaques for being the 'Best Magazine Cartoonist of the Year'.

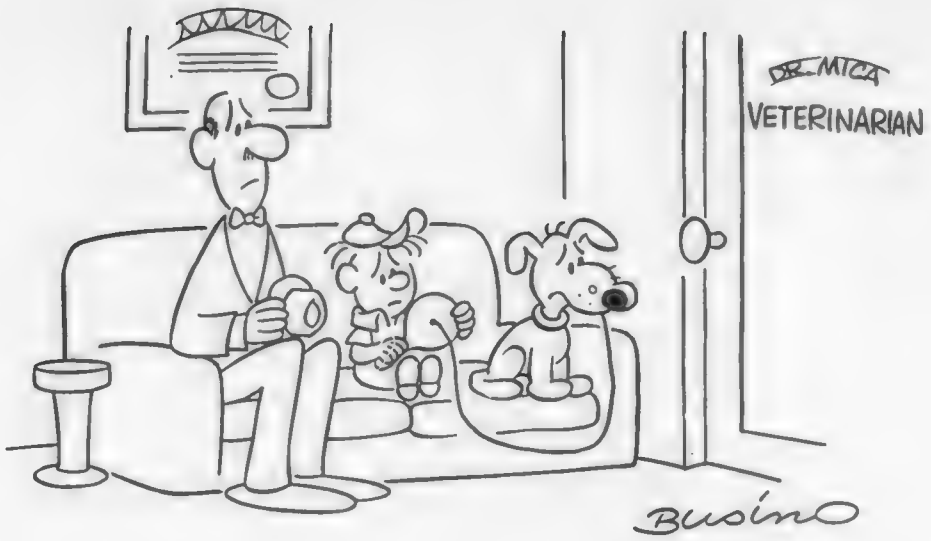
We asked him what his typical work week looks like. As a rule, he told us,. he plans to think up and draw from 10 to 20 roughs during Monday and Tuesday. Wednesday, of course, is the big day when Busino, along with lots of other cartoonists, makes the 'rounds' and shows his batch of roughs personally to several of the magazine cartoon editors. Orlando shows his output to Charles Barsotti at The Saturday Evening Post, to Jack Flagler at Look Magazine, and to Jack Bender at True Magazine. If one of these editors likes a particular Busino rough, he will 'hold' it for further consideration. On the following Wednesday, he will return these 'holds' which will, hopefully, have a few O.K.s for finished drawings among them. On the first Wednesday of the month, Argosy Magazine also looks personally at cartoonists' roughs. Incidentally, when Orlando takes his roughs in for the cartoon editors' inspection, he likes to have from two to five finished cartoons with him. These will be finishes he's delivering — finishes which resulted from O.K.s he picked up the previous week. Normally, Thursday and Friday are given to drawing up finishes.

In addition to visiting the previously mentioned cartoon editors personally each week, Busino may 'drop-off' roughs at various other magazines. Frequently these magazines will have an 'in' and an 'out' basket for the use of the cartoonists. At a 'drop-off' the cartoonist will leave his roughs in the 'in' basket. From the 'out' basket, he will take roughs which he may have left the preceding week. Again, hopefully, there will be an O.K. among them. Naturally any finishes which the cartoonist is delivering will be deposited in the 'in' basket.

As far as 'drop-offs' are concerned, cartoonists can drop-off at McCall's Magazine on the first and third Wednesdays of the month. Drop-offs are accepted every week at Redbook. Other magazines in this category are Saturday Review, Family Circle, King Features Syndicate, McNaught Syndicate, etc.

In addition, Busino mails a few cartoons to magazines such as 'Boy's Life' and 'Good Housekeeping'.

We asked him about his methods of getting cartoon ideas. He emphasizes 'discipline' as the key word. He gets his best ideas when he feels refreshed. As a rule, he



will give the morning over to taking care of correspondence, etc., and will start his cartoon producing day after lunch. For Busino, the worst time to think of ideas is at night. Often he will start running over current 'cliche expressions' in his mind, and will try to come up with an amusing cartoon treatment of one of them. Frequently, when thinking up ideas, he will get away from the drawing board, settle down in an easy chair in the living room, and start thinking with pad and pencil in hand. On occasion he may leaf through magazines or newspapers or clips of old cartoons to give himself extra idea stimulation. He finds that after 2 hours of this routine, he's tired and it's time to quit. Mentally, he pictures situations that please him and then concentrates on all angles and possibilities that might arise out of these situations. If he hits on a subject that bores him, he drops it like a hot potato. Here's where the 'discipline' that Busino emphasizes comes in. Unless you discipline yourself, you may start looking through a magazine for idea stimulation and before long find yourself reading various articles and going far afield. Orlando doesn't like the 'illustrated joke' type of cartoon. He likes the kind in which — if you took the cartoon away — the whole thing wouldn't mean anything. When he's getting gag ideas, he must have the radio and TV turned off. However, he likes to listen while he's drawing the cartoons. You may be surprised to learn that he isn't a great devotee of TV comedy programs. He doesn't find them very funny. His particular favorites are discussion programs such as David Susskind conducts on TV in the New York area. And also the talk programs on radio on which listeners phone in and talk with the conductor of the program. Busino tries to keep up with everything that's going on. He says the cartoonist has got to be with the world — everything that happens becomes grist for his mill.

As for the drawing end of Busino's routine, he uses just 'ordinary' pencils. Doesn't go in for 'HBs', '2Hs' etc. If the pencil happens to be a little on the soft side — fine. He emphasizes particularly how valuable his 'light board' has been for him. For the uninitiated, a 'light board' is made by cutting an opening in a drawing board and inserting a piece of glass which is roughly the size of a piece of drawing paper. A fluorescent light is fastened underneath the board and thus the cartoonist is able to see through several sheets of paper placed one on top of the other. Before he fixed up his 'light board' Orlando says that he was quite inhibited and was afraid to make too much of a mess of his roughs. He didn't dare to work them over and over for fear of ending up with an impossibly sloppy rough. Now he experiments endlessly with various approaches, with the moods of the different characters, their facial expressions, etc., and then finally puts a fresh sheet over this first worked-over rough, turns on the 'light board' and makes a fresh, clean rough to show the various editors.

Incidentally, he files these first 'rough' roughs and numbers them — in case any of those he leaves

"YOU'RE GETTING WARMER!"

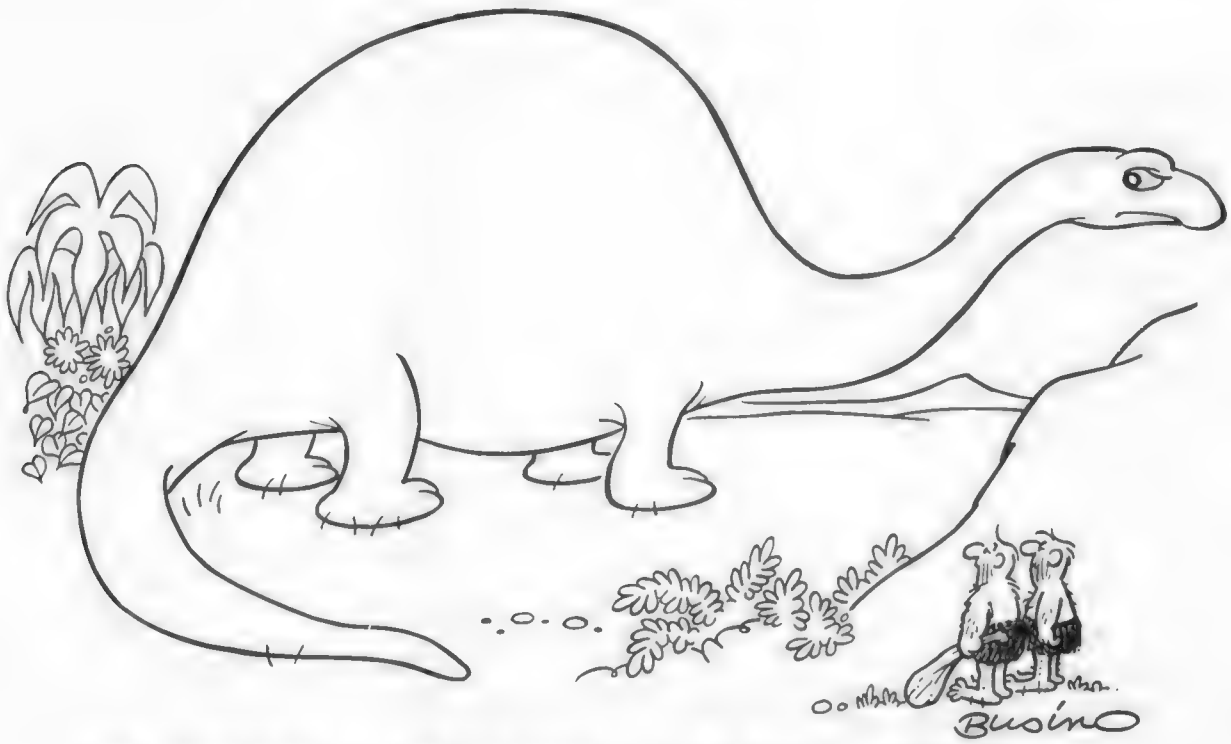
at magazines get lost in the shuffle.

Even though the cartoon editors at the various magazines change from time to time, Busino does the same sort of cartoons right along. He feels that you get into trouble if you try to slant for a particular editor. And there are a number of magazines which he wouldn't approach because their cartoons are not his style.

He doesn't clip many pictures for a morgue but instead relies on various encyclopedias which he normally buys in his friendly supermarket. We noted several sets of 16 volumes each on his shelves — The Golden Book 'Encyclopedia of Natural Science', Dell's 'History of the U.S.', Dell's 'Guide to the U.S.' and Golden Press' 'The Age of Great Kings', for instance.

Busino advises the young person who wants to get into the cartoon field to get as much formal education as possible. His own interest in the field began when he was about 9 years old. He enjoyed listening to stories and particularly liked to illustrate his own stories.

As for his formal education, he studied in the Extension department of Syracuse University for a couple of years and then attended the State University of Iowa at Iowa City. While there he majored in art. His course included life drawing, many history of art courses, advertising art, 4 years of English. Later on, after taking a competitive test for veterans, held in N.Y. State, he won a 4-year art scholarship. However, he used only 1 year of it at the School of Visual Arts in N.Y. City. His practical experience started when he began working in the advertising department at the Macmillan publishing house. While there he did advertising promotion work in connection with their textbooks. As they say, the rest is history. ●

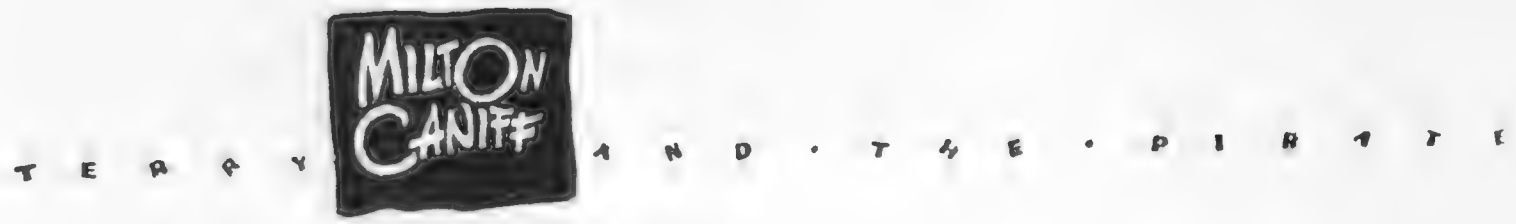


"THE TROUBLE IS, IF I TAKE ONE HOME, IT'LL BE BRONTOSAURUS FOR BREAKFAST, DINNER AND SUPPER EVERY DAY FOR A MONTH!"

Heart Specialist
Criminal Lawyer
Cartoonist

On this page you will see a letter which Milton Caniff wrote to Jerry Marcus back in 1938. Now, 31 years later, Jerry's comic strip 'Trudy' appears along with Milt's 'Steve Canyon' in the N.Y. Daily Column-Knickerbocker and other newspapers around the country. We're also printing Jerry's recent reply to Milt's letter.

When Jerry showed us these a while back, we took the opportunity of talking about himself and 'Trudy'. As most of you know,



MAY 1ST

DEAR GERALD :—

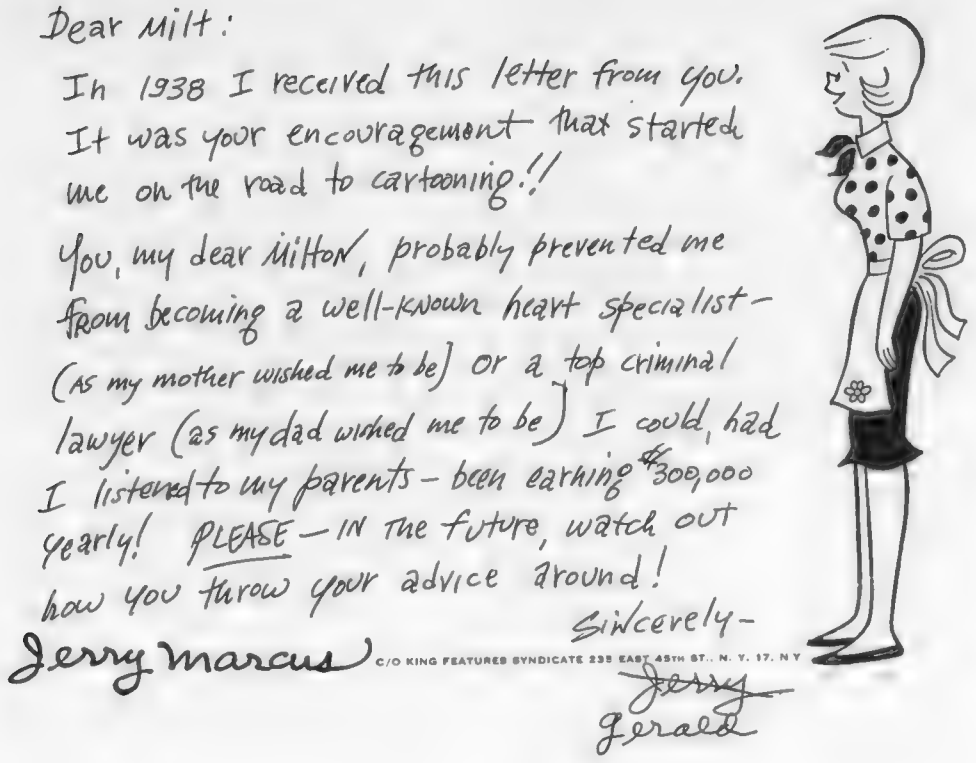
THANK YOU FOR THE LETTER YOU SENT TO THE NEWS. I'M GLAD TO HEAR YOU LIKE "TERRY AND HIS PALS"

FOR A FELLOW 14 YEARS OLD, I THINK YOUR DRAWINGS ARE PRETTY GOOD — JUST KEEP DRAWING EVERY CHANCE YOU GET AND YOU'LL BE SURPRISED HOW YOU'LL IMPROVE!

BEST WISHES FOR SUCCESS!

SINCERELY,

MILTON CANIFF


Dear Milt:
In 1938 I received this letter from you. It was your encouragement that started me on the road to cartooning.!!
You, my dear Milton, probably prevented me from becoming a well-known heart specialist - (as my mother wished me to be) or a top criminal lawyer (as my dad wished me to be) I could, had I listened to my parents - been earning $300,000 yearly! PLEASE - IN the future, watch out how you throw your advice around!
Sincerely-
Jerry Marcus
C/O KING FEATURES SYNDICATE 235 EAST 45TH ST., N. Y. 17, N Y
Jerry
Gerald

'Trudy', which Marcus creates for King Features Syndicate, started out as a cartoon panel. Later it was changed into the traditional comic strip format. Jerry finds this more interesting because he can introduce more characters than he could in the panel. And he received an extra bonus in the form of additional newspapers which became subscribers after the change in format was made. Many syndicate executives and cartoonists have found that strips often sell better than panels. On the other side of the picture, Jerry says that there's a lot more work for him to do now than when he was doing magazine gags. And there's that old devil 'deadline' to meet.

Jerry normally starts his working day after dinner in the evening and finishes about 3 A.M. He's one of those of us who need about 9 hours sleep so he gets up about noon the next day. That leaves the afternoon which he spends with his family — wife Delphine and children Jeremia and Julius.

When Jerry was doing magazine gags, he was able to use ideas of all kinds. The situation is different with 'Trudy'. A good idea has to be a slice of real life — something that could and does happen to you and me. He gets his ideas from things that happen to his own family. Unlike his pal, Orlando Busino, Jerry can't go into the living room and settle down for idea production with a pad and pencil in an easy chair. He has to stay at the board to feel businesslike enough to produce ideas. He might look over some of his cartoon collections or glance through a magazine for some inspiration but usually it's a matter of disciplining his mind to concentrate on things that have happened to his family. A good example of this type is the strip we've included here in which Crawford asks his dad if they can go to the movies. All of us parents have certainly had this experience these days!

Jerry is one of those cartoonists who likes to work with a 'light board'. He sketches the day's strip on a separate piece of paper and then, by means of the board, transfers his cartoon to the bristol board on which the strip is inked.

When Marcus first began doing a Sunday page, he used 5 gags which were independent of each other. One could be a desert island gag, another a football idea, etc. However, various editors made their feelings known that they and their readers were used to following a single story or idea through each Sunday cartoon. With this in mind, Jerry changed his format so that now all 5 gags pertain to one general theme. They might all be supermarket gags, or each of the 5 might be set in a beauty shop,

Jerry, Jeremia, Delphine and Julius

etc. Jerry goes to the movies once or twice a week and subconsciously, he says, gets ideas while there. One of his favorite hobbies, by the way, is looking for mistakes and boners which have been made in the films.

Cartoonists often comment that our business is a lonely one and Jerry helps himself get around this in an interesting way. One of Jerry's friends, dating from his magazine cartoon days, now operates a major commercial film studio which is principally engaged in making TV commercials with live actors. From time to time, the friend will send Jerry the skeleton of an idea for a new commercial. Recently, for instance, Marcus started with such a skeleton and developed about 48 cartoons in storyboard form illustrating a number of gags which he created for a new soft drink pitch. Using the Marcus storyboard as a guide, the film producing company went to Cypress Gardens in Florida to film the commercial with live actors. Jerry accompanied the crew on a two or three day filming expedition. This trip accomplished two things — it gave him a welcome breather away from the drawing board and it helped make him familiar with all the aspects of the commercial-producing business to which he turns from time to time for interest and extra revenue.

Jerry told us about another experience which he and other cartoonists have had. On one occasion Marcus received a letter from the producers of the Jack Paar TV show saying that they'd like to show about a dozen of his cartoons on the program. They paid somewhere in the neighborhood of $250 for the dozen originals, and, as many of us remember, Paar would read the caption and show the cartoon. Jerry says it was a new and very satisfying experience to hear a live audience reacting audibly — laughing or not laughing — at one of his gags.

DAD, CAN WE GO TO A MOVIE?
SURE!
NOW, LET'S FIND A GOOD MOVIE--
© King Features Syndicate, Inc., 1968. World rights reserved
..RAGING DESIRE ...NO.. THE SECRET DIARY OF A ..ER, NOPE..I WAS A.... NO... PASSION OF... NO..
OH, WELL
9-13
jerry marcus
TRUDY, DO YOU HAVE A BOX OF TISSUES I CAN BORROW?
© King Features Syndicate, Inc., 1968 World rights reserved
THANKS
DO YOU MIND IF I WATCH MY SOAP OPERA ON YOUR TELEVISION?
jerry marcus
TISSUE
9-14

TV Cartoonist

Bob Beckett

After dropping editor Jud Hurd a note of inquiry as to whether the magazine might be interested in a recent exhibition of my TV cartoons that had traveled around this area, I was most pleased at Jud's response and request that I offer even more information on my duties as a television staff cartoonist.

The key word in any story of art work for television must be DEADLINE. Every day has its various deadline points that MUST be met as there just isn't any room for delay in live television.

The news (for which I do the brunt of my cartooning) goes on live at 6:00 and 11:00 PM whether the cartoons are completed or not. I consider myself lucky if I am given as much as two hours advance notice on the subject of a proposed cartoon, which will be done in full color (on a light gray or color background so as not to cause a glare on the sensitive color cameras, which a stark white background would), generally in an 11 x 14 size format. Some evenings I will have as many as 3 or 4 cartoons to knock out for the various WCAU News personalities such as; former NFL stars Pete Retzlaff and Tom Brookshier on Sports, Edith Huggins and Don Angell on local news, humorous items in the news or women's features, and for the news' anchor man, John Facenda, which would appear photographically on a huge screen behind him.

This clutter of afternoon activity is most often topped off by a frantic call from the sports department requesting a drawing to go along with the sports segment on the rapidly approaching 6:00 News. After hurriedly agreeing as to what item the cartoon will depict, I set to whipping out a sketch (which almost always is turned directly into finished art, as who has time for multiple sketches?) amongst finishing the one or more cartoons already begun on other subjects. With a sports cartoon I might be a bit luckier than usual, considering that it isn't until about 6:15 that the sports segment actually goes on the air. So if I am willing to dash up into the studio while the show is already on the air and hurriedly hand it to a waiting cameraman, I might add 15 whole minutes to my deadline.

These functions are coordinated and approved thru the news director, Barry Nemcoff, who first initiated the idea of a traveling exhibit entitled "TV10 News Telegraphics", displaying the works of the WCAU art department that had appeared throughout recent months on our news shows. This exhibit was trundled to all the six Gimbels stores in the Phila. and S. Jersey area as well as to the convention of the National Radio & Television Broadcasters in Allentown, Pa. Presently it is being refurbished with more up to date work and will be a permanent display at a local mall.

Aside from cartoons for the news, I am called upon by our early morning kiddee shows on occasion to do whimsical-type drawings for a story being told by the show's personality. These cartoons are not usually subject to such strict deadlines as the shows are taped and art work is requested well in advance.

Another area that occasionally uses cartoons is in promotional advertising for the station itself, thru such media as newspapers, direct mail, brochures and TV Guide. I have created ad campaigns for our late movies and for syndicated films which were based entirely on a cartoon theme, and were printed daily in the Phila. Evening Bulletin and for several weeks running in TV Guide.

Spot commercials for local advertising quite often utilizes cartooning and I have been called upon to do storyboards for these proposed on-air ads as well as carry out the finished art, selling

Pennsylvania Governor Raymond Shafer.

local car dealers, banks or manufacturers. More than once a tight deadline had to be met in this area too, and more important, a missed commercial deadline would cost the station money, whereas the news cartoons are used merely to brighten and enhance a fairly static set situation.

Art work for commercials are always done with slides as a final result, necessitating still another deadline, that of ours to the photography department, who must shoot and process these full color pieces of art, often for same day service.

The initial requisition might come to me in the morning and the job must be analyzed, designed, completed and slided in time for that same day's late movie time period.

Granted, this hectic pace doesn't continue EVERY day in this business, but I can honestly say that there has been some kind of tight deadline to be battled NEARLY every day.

After graduating from New York's School of Visual Arts in 1958, I free lanced in several fields (and still do) for several years, with a six month Army Reserve hitch sandwiched in between. The best amount of my side work is in the contemporary card field, having done designs for over a dozen greeting card companies.

After tiring of the free lance rat race (and tiring of my Mother's protestations that I go out and get a job), I hooked on with a Phila. TV station, WRCV (now KYW) as a summer replacement in their art department. Soon after that summer ended I was fortunate

Exhibit of Beckett's TV cartoons.

Assorted Cartoons for News & Promotion.

enough to immediately be hired full time by WCAU-TV, a CBS owned affiliate. It had taken me quite a few of the eight years that I have been here to gradually build up the interest in using my cartoons in the many and sundry ways now employed, but I now enjoy a wonderful rapport with the various departments that make up this station.

As for deadlines . . . I thrive on them.

L. D. Warren, Enquirer Editorial Cartoonist, At Work
. . .as he sees himself

Want To Be A Cartoonist? It's Sweat Mixed With Ink

L.D. Warren, the editorial cartoonist for the Cincinnati Enquirer, wrote this article for that newspaper's page for young people. Following L.D.'s story is a partial autobiography he wrote for an old friend of his, W. Leslie Rogers, the publisher of the monthly 'Resume' in Pennsauken, New Jersey.

So you want to be an editorial cartoonist, or — blood, sweat and India ink.

Did you ever deface your nursery room walls?

Did you ever crayon moustaches on pretty girl posters?

Did you ever sketch the teacher when you should be studying, or dream when you should be attentive?

Did you ever draw funny pictures on the margins of your school books? . . . and doodle on phone pads, tablecloths or napkins?

You did? You might be an editorial cartoonist!

Are you more interested in world news than world series? More devoted to politics than parties?

Are you willing to spend more time reading than playing? And more time thinking than gassing?

You are? You could be an editorial cartoonist!

Do you like to digest and interpret current events?

Do you try to analyze and imagine how they would adapt to cartoons?

Do you believe that the best ideas are common property, and through manipulation and transfusion, they can reappear in apparently new form?

Do you revel in analogies through the use of quotations, quips, adages, axioms, proverbs, puns or fables and rhyme?

Do you retain on your bookshelf Mother Goose, Aesop, Lewis Carroll, Kipling, Stevenson (Adlai and Robert Lewis), James Whitcomb Riley, Mark Twain and Sears catalogue?

Do you? You may be an editorial cartoonist!

Do you think ideas grow on trees or drop down chimneys?

Do you think they can be picked off bushes or pulled out of a hat?

Do you think they have an established formula or set of rules?

You don't? You should be an editorial cartoonist!

Would you be willing to lead a lonely, silent, hermit-like existence?

Would you be comfortable wearing chains on your legs and callouses on your elbows? And submit to a little man with a club, constantly sitting on your shoulders?

Would you like to fight the hands of the clock daily, yet have as much disregard for hours as you have care for your work — laboring for admiration, not for riches (editor, please do not note)?

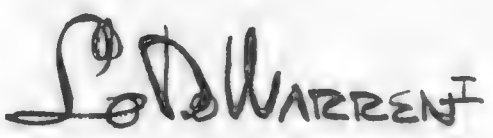
Would you draw each line with as much loving care as did Michelangelo or Rembrandt, while knowing full well that tomorrow you may see your daily masterpiece trampled on the street or used to wrap garbage?

Would you object to best friends asking "What else do you do for The Enquirer?" Or your best enemies asking "Do you get paid for that stuff you draw?"

Would you get excited every day over challenging a blank piece of paper with your blank mind and bleeding to beat the deadline?

You would? You are an editorial cartoonist!

L.D. WARREN



Camden High School diplomatically diplomaed me in 1925 after four and a half years. After two years at the Camden Courier-Post art department, the Philadelphia Record granted me asylum from 1927 to '47. I refuse to take total blame for its death but I was a pallbearer. The Cincinnati Enquirer agreed to give me a trial in '47. They haven't yet let me know whether or not I made it. Surprisingly enough, hermits occasionally emerge from hibernation. I visited Japan and Korea during the Korean War armed only with pencil and sketch pad — loused up the missile launchers at Cape Kennedy — obstructed flights at every Air Force Base in the U.S. — met and bored four presidents, five presidential aspirants, two vice presidents, three secretaries of state and numerous cabinet officers.

Along the way, I have picked up the National Headliners Annual Award, 17 Annual Freedoms Foundation Awards, 2 National Safety Awards, 2 National Brotherhood and countless plaques, certificates and medals handed out to keep cartoonists happy. Also twice voted one of the top three editorial cartoonists in America by secret ballot of editorial cartoonists.

I have been painted in oil, washed with watercolor, sculped in clay and hung in museums, including the art museum of Cincinnati and the Truman Library and if that doesn't beat the guillotine I'll do a striptease at Garden State Race Track.

Speaking of race tracks — I rode a horse in a race at Cincinnati River Downs — and played ball at the Cincinnati Reds Ball Park — charity, of course — more — University of Missouri, Syracuse, University of Southern Mississippi, University of Cincinnati and the Hamilton County and Cincinnati Public Library — all receive a part of my yearly output for their archives — syndicated from 1951 to 1966 by National Newspaper Syndicate, Chicago — Now by Newspaper Features Co., Cincinnati, appearing in about 35 daily papers, the Bulletin is one.

Nearly forgot, presently have exhibit showing at University of Florida in Gainesville. Am also a member of Association of American Editorial Cartoonists — National Cartoonists Society — Sigma Delta Chi (professional journalistic society) Pi Delta Epsilon (honorary collegiate journalism fraternity) — taught a course in cartooning at sedate Cincinnati Academy of Fine Arts — I still correspond occasionally with my one and only art teacher, Flora Curtin, Camden High, 1921-1925, of Atlanta, Ga., formerly Flora Brugger.

Last, but not least, I'm pretty well acquainted with Cincinnati's best (concensus) press photographer. I'm not only well acquainted but — I sleep with her — Julianne is my wife and competitor. Cincinnati's only gal press photog works for the afternoon opposition paper. I hitched my wagon to the 'Post and Times Star' in 1958. Our pad is located at the Columbia Apartments, 1815 William Howard Taft road, Cincinnati.

Now that I've removed my light from under the bushel, I jump from my soap box. If you want more I'll reluctantly let light on those skeletons in my closet.

Below is part of a 'Lines By Vines' column in the Enquirer. It sheds a little more light on L.D. Warren's versatility.

Don't suppose anybody whose eyes can focus will deny the greatness of The Enquirer's editorial-page cartoonist, *L. D. Warren.*

His championship performance goes beyond his drawing board.

In 1935, for instance, he was the Eastern district's AAU champion tumbler.

On the one hand — and there's where he was usually standing — L. D. enjoyed the nimble life of nip-ups, back-flips, and human pyramids.

But it was also fun to cavort around with india ink on white paper.

At one point, when he was an obscure newspaper artist, it was either quit gym or forget about going to art school. Gym won. And so, eventually, did the 30-some editorial pages which now carry L. D.'s creations.

During the Philadelphia phase of his career, L. D. had a regular act for hospitals, combining with his young son and two other agile gymnasts.

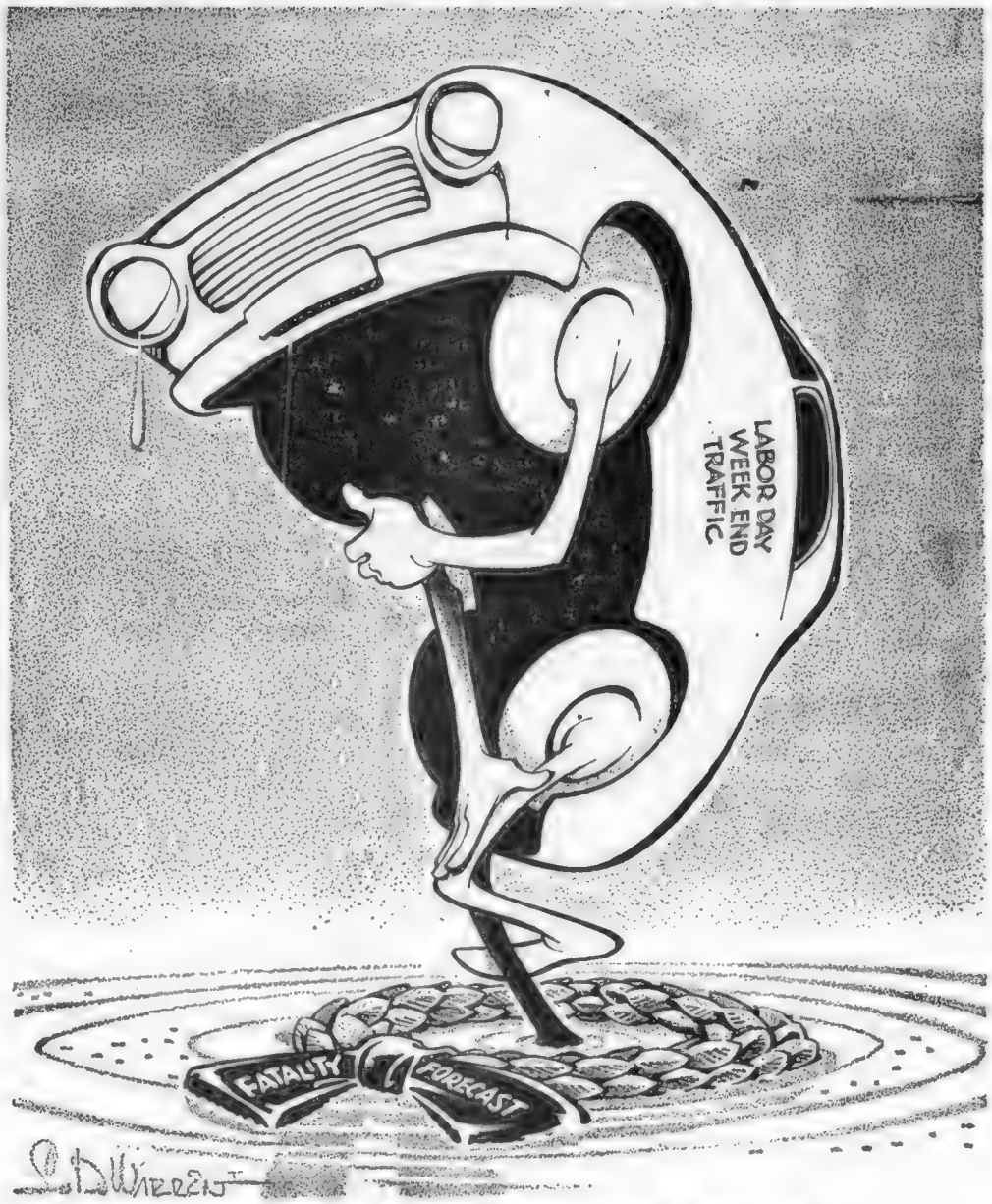
As obligingly drawn by the artist, here's how he finished the program, up-arched over a table, sketching with a pencil held in his mouth.

He can still do it, although some 10 years have passed since his last formal (if that's the right word) performance.

"L. D.," I asked, as he swung back to his feet, "a lot of your Cincinnati admirers are gonna want you to perform this thing for them? What's your price?"

"Exactly," he said, cautiously feeling his back, "seven hundred and forty-three dollars."

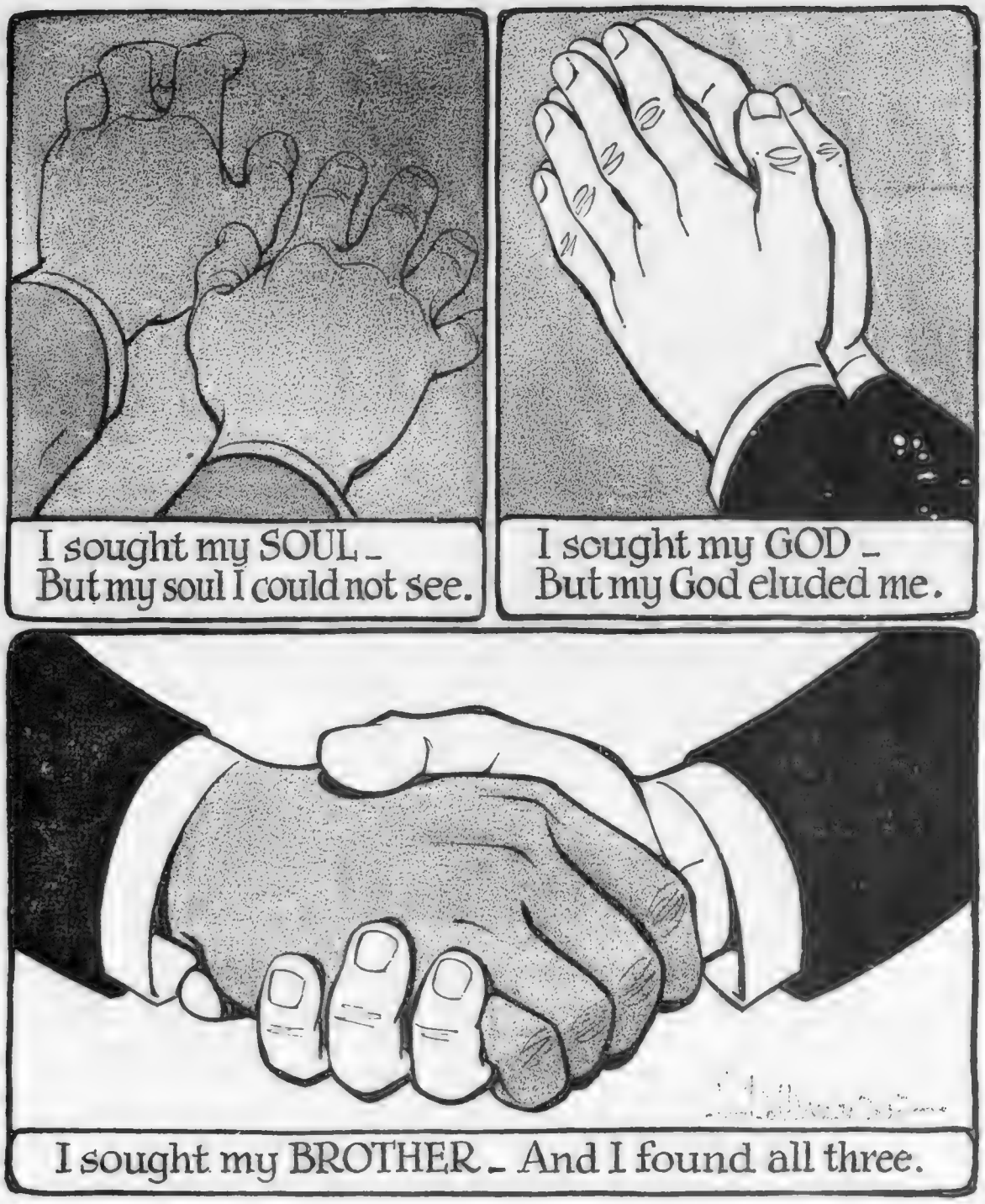
It would be worth it.



SUMMER FADES—SEPTEMBER MOURNS

The safety cartoon captioned 'Summer Fades — September Mourns' has won the National Safety Council's National Service Award for 1967, and L.D. was scheduled to fly to Chicago on November 29 to receive the award at a special breakfast ceremony.

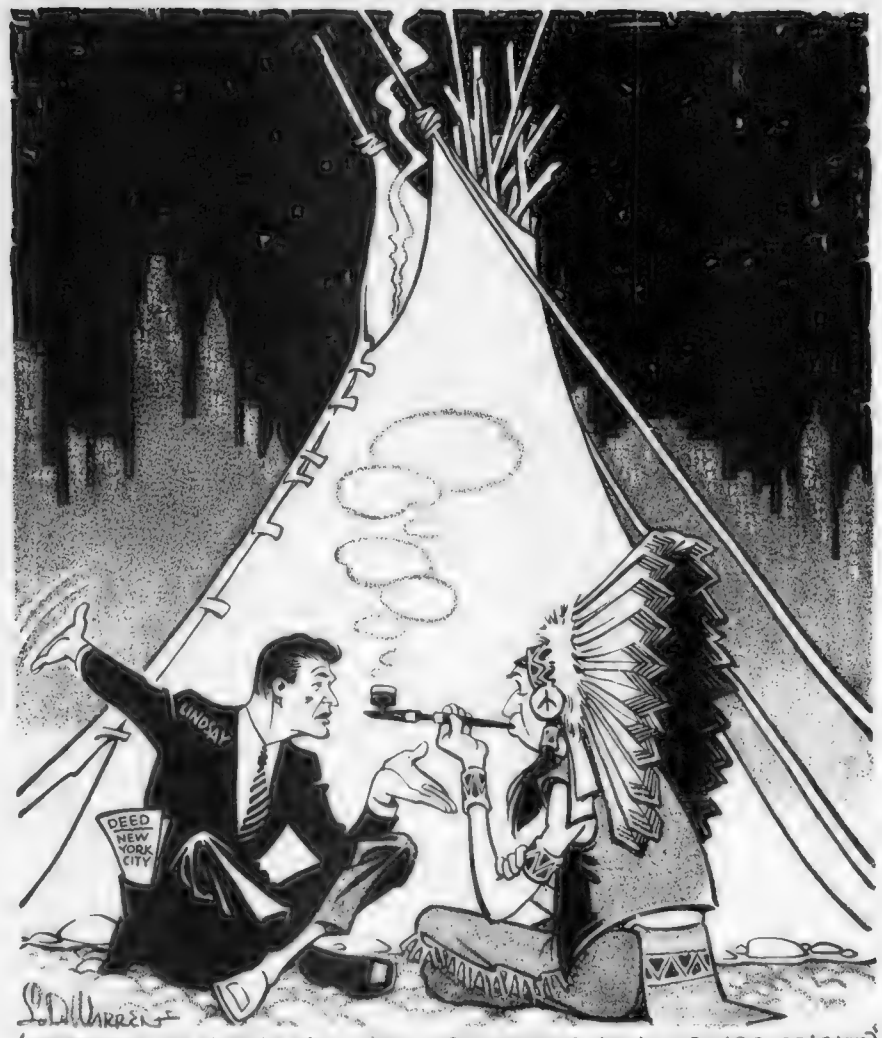
L.D. and wife Julianne.



So many requests for the 'I sought my SOUL' cartoon were received by the Enquirer that the newspaper made 2000 same-size-as-the-original copies and mailed them out at cost.

These boat photos were taken on a recent towboat trip which the Warrens took from Cincinnati to New Orleans.

'HEY! I'M A CLOWN! WHAT ARE YOU FELLOWS SUPPOSED TO BE?'



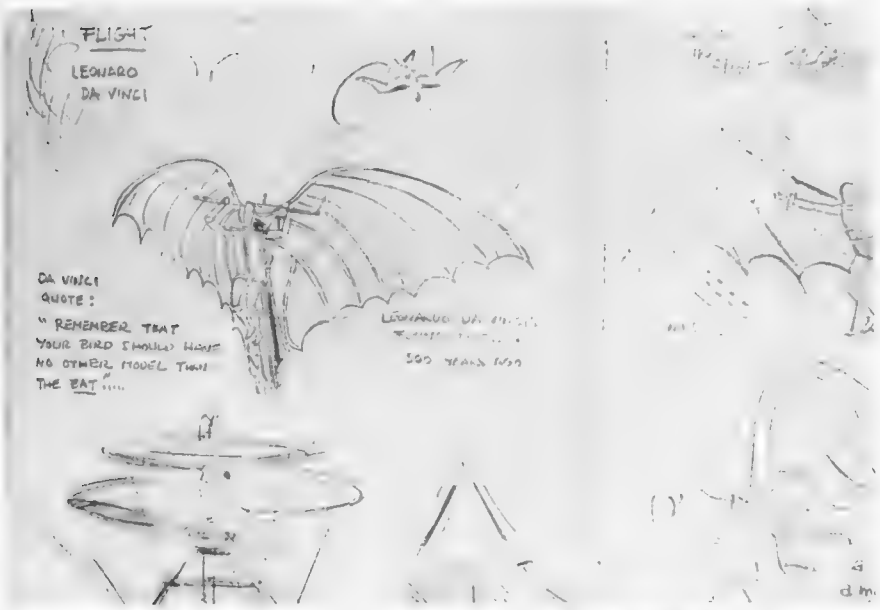
'HOW WOULD YOU LIKE TO BUY IT BACK, CHIEF... IMPROVEMENTS AND ALL FOR ABOUT 24 BUCKS?'

CARTOONIST PROfiles gives you a glimpse into another side of Bob Kane. We're all, of course, familiar with Batman (below left) and the famous Batman comics. (Below right). But Bob, still active with Batman, has added another dimension to his talent with his un-Batman-like paintings.

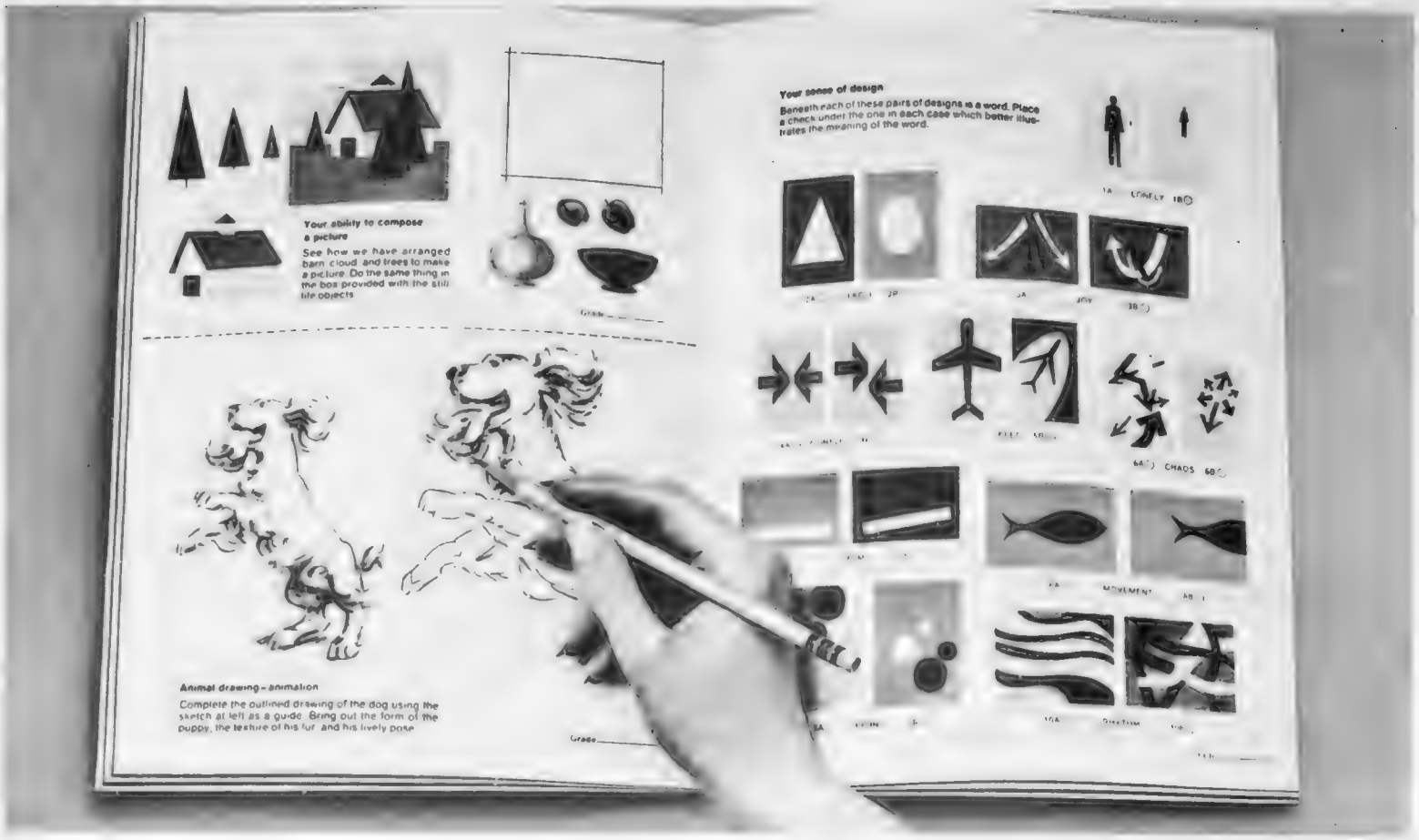
BOB KANE · CREATOR OF BATMAN.

PHOTOS BY JIM RUTH

Bob has worked in many styles while developing his painting skills. Above, and to the right, are some recent examples of his work.



On the left is a page from Bob's 1932 sketchbook in which he originally conceived the idea for Batman from Leonardo da Vinci's sketches of his experiments with flight. (Below left) Bob returns to the canvas for a life-size portrait of Batman and lower right, Bob ponders what his next project might be.


Your ability to compose a picture
See how we have arranged barn cloud and trees to make a picture. Do the same thing in the box provided with the still life objects
Your sense of design
Beneath each of these pairs of designs is a word. Place a check under the one in each case which better illustrates the meaning of the word.
LONELY
CHAOS
MOVEMENT
Animal drawing - animation
Complete the outlined drawing of the dog using the sketch at left as a guide. Bring out the form of the puppy, the texture of his fur and his lively pose

Do you have art talent worth developing? Take our free test and see

If you have ever wondered whether you had art talent, here is your opportunity to find out. The founders of Famous Artists School have put together what many artists and educators consider to be the most revealing test of art ability ever devised. It is offered to you free of charge.

Designed for people uncertain of their ability

The people who take this Art Talent Test are of all ages and occupations. Most of them have little or no previous art training. By professional standards, their drawings may be awkward and amateurish. But the ones who possess the precious gift of art talent reveal this talent in many ways. Through simple little exercises, they show the inborn sense of design, the feeling for composition, the ability to observe, and the lively imagination which are such important ingredients of art talent.

The reliability of this method of screening, as well as the effectiveness of the training, has been proven again and again by the success of our students and graduates.

They passed the test and went on to become successful artists

When Anthony Fotia took the Art Talent Test, he was a mail clerk, "stuck" in a low-pay routine job. Today, he's an artist for a printing firm, doing exciting creative work. Kathleen Gironda went from a salesgirl in a department store to a fashion illustrator in the same store. Virginia Bartter, a farmer's wife and mother of three, now sells just about everything she paints. These are just a few of the literally hundreds of "success stories" our students and graduates have reported to us.

So if you love to sketch or dabble in paints —and have often wondered if you "have what it takes" to become a well-paid commercial artist or spare-time professional painter— why not seize this opportunity to find out? All you need is a pencil and a half-hour of your time. For someone with your special interest, it will be one of the most intriguing and enjoyable half-hours you ever spent.

What the Talent Test covers

First, you will be shown ten pairs of simple designs and asked to pick the one in each pair that has "a feeling of rightness" about it. Then you will see twenty pairs of pictures, and check which composition in each pair is more pleasing. You'll be asked to do original sketches to demonstrate your imagination and powers of observation. And in similar ways, your feeling for mood, form, movement, and so on will be tested.

When you complete the test and mail it back, it will be graded free by a member of the School's staff. If you receive a passing grade (and we must warn you that many don't), or can offer sufficient evidence of art talent, you will then be eligible to enroll. You may choose whichever of our courses is best suited to your goals.

Courses offer personal instruction

These courses were especially designed for talented people who can't leave their families or jobs for art training away from home. The 12 famous artists who started the School over 19 years ago contributed all their lifetime secrets of art technique to what they believe to be the finest art lessons ever created. They took time out from their own busy careers and made thousands of special drawings to demonstrate each point. Then they devised a method of constructive criticism that is as personal as tutoring. Your instructor, who is himself required to be a practicing professional artist, spends up to several hours on just one of your assignments. He actually draws or paints his suggestions for improvement, and then "talks" to you by letter, dictating a long, friendly message of specific advice and encouragement.

You will receive an interesting brochure about our School and its revolutionary methods along with your free Art Talent Test. If you have ever dreamed of success in art, and wondered if it were possible, why not mail the coupon below for both the Talent Test and the brochure right now?

Famous Artists School
Studio A-6077, Westport, Conn. 06880

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and information about your courses.

Mr. / *Mrs.* / *Miss* ⟵ *Please circle one and print name*

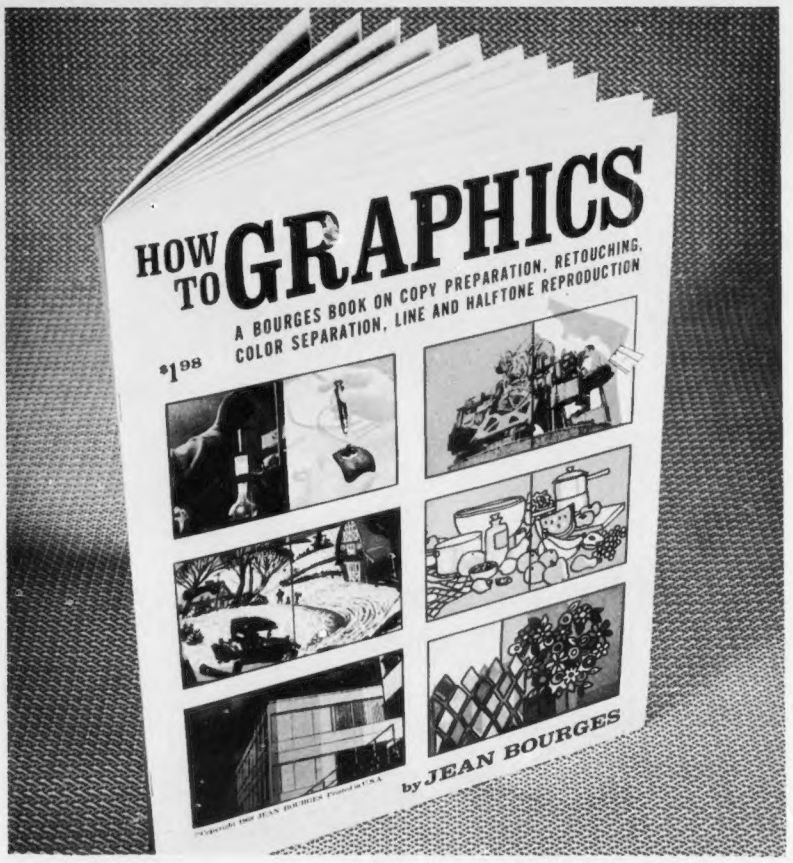
*Address*_____

*City*_____

*State*_____

*Zip*_____ *Age*_____

Accredited by the Accrediting Commission, National Home Study Council.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CARTOONIST PROfiles

Become a charter subscriber to the only magazine of its kind! The first issue of this 8½ by 11, glossy-paper quarterly has 75 pages jam-packed with definitive articles by and about today's top professional cartoonists in every branch of the art. Authoritative because its producer is himself a syndicated cartoonist who also edits the official magazine of the National Cartoonists Society, knows professionals everywhere personally, and is in daily contact with them. Their methods, routines, personal opinions, etc., are covered in depth. For the pro, the cartoon buff, the aspiring student and the cartoon-oriented public.

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with 4 sheets of self-sticking characters either die-cut or for cutting out.

It contains the art of well-known newspaper Comics artists and is just waiting for that touch of the fingers or scissors.

There are 12 pages of black-and-white panels printed in 8-3/8" x 11-1/2" size on a good grade of stock and available at $1.98 per dozen (with die-cut stickers) or at $1.49 per dozen (without die-cut stickers – child will use scissors to cut out figures). This version must be ordered in lots of six dozen each.

MRS. T. G. KELLER

THE NEWSPAPER COMICS COUNCIL, INC.

260 MADISON AVENUE

NEW YORK, NEW YORK 10016

WHO? WHEN? WHERE? WHY? WHAT? HOW?

Could you tell me what the requirements are for membership in the Magazine Cartoonists Guild?
M.E.G., California

To be eligible for Full Membership, you must be actively and professionally engaged as a self-employed magazine cartoonist, producing work for publications of regional, national or international circulation. You must have at least one year of such professional experience, and you must submit 25 clips of your published cartoons. These clips must meet the standards of the MCG Membership Committee. The dues for a Full Member are $100 a year. There are several other categories of membership. A cartoonist who has applied for full membership, and has submitted the 25 clips, but who lacks one or more of the above-mentioned qualifications, may be eligible for an Associate Membership. Dues for this category are $50 per year. If you can't quite make it as an Associate Member as yet, you may qualify as an Apprentice Member who pays $25 yearly in dues.

A number of us cartoonists have donated originals which have been placed in the archives of various institutions such as Syracuse University. Can you tell me how these cartoons are displayed, whether an interested member of the public can see and study them, etc?
M.B., St. Louis

In the Spring Issue of CARTOONIST PROfiles there will be a story telling how Syracuse University came to start its collection, how they are made available to the qualified public, etc. Dr. Martin Bush, who is in charge of this project at Syracuse, gave us a complete tour and a thorough explanation not so long ago.

I am a collector and I understand that Rube Goldberg has done a number of pieces of sculpture in the past few years. Are any of these still available?
S.T., New York

Yes. The Hammer Galleries, 51 East 57th Street, New York, N.Y. 10022 have some of them available.

When You Have A Winner . . .

Join The Winners . . .

Alfred Andriola
Mickey Bach
Herbert L. Block
Marvin Bradley
Jenny Butterworth
Milton Caniff
Robert Cleveland
Nick Dallis
Walt Ditzen
Ed Dodd
Dan Dowling
Frank Edgington
Jack Elrod
Ken Ernst
Gene Fawcette
Jules Feiffer
Jo Fischer
John Fischetti
Creig Flessel
Franklin Folger
Alex Graham
Carl Grubert
Harry Haenigsen
Johnny Hart
Tom Hill
Mike Hodgson
Ric Hugo
Jeff Keate
Walt Kelly
Hank Ketcham
Alex Kotzky
Mell Lazarus
Harold LeDoux
John Lehti
George Lichty
Fred McCarthy
Dale McFeatters
Alden McWilliams
Bill Mauldin
William Overgard
Brant Parker
Virgil Partch
Irving Phillips
Len Reno
Bill Sanders
Allen Saunders
John Saunders
George Sixta
Reggie Smythe
Athelstan Spilhaus
Pat Tourret
Buford Tune
Bill Williams

and their great features

Andy Capp
Apartment 3-G
B.C.
Big George
Brother Juniper
Cappy Dick
Dateline: Danger!
David Crane
Dennis the Menace
Dolly
Dotty
Editorial Cartoons:
- Dowling
- Fischetti
- Herblock
- Mauldin
- Sanders

Fan Fare
Feiffer Cartoon
Fred Basset
From Nine To Five
Grin and Bear It
Judge Parker
Kerry Drake
Mark Trail
Mary Worth
Miss Peach
New
Our New Age
Penny
Pogo
Rex Morgan, M.D.
Rivets
Soliloquy
Steve Canyon
Steve Roper
Strictly Business
Tales from the Great Book
The Berrys
The Girls
The Ryatts
The Strange World of Mr. Mum
Tiffany Jones
Time Out
With Sgt. Mike
Wizard of Id
Word-A-Day

AT

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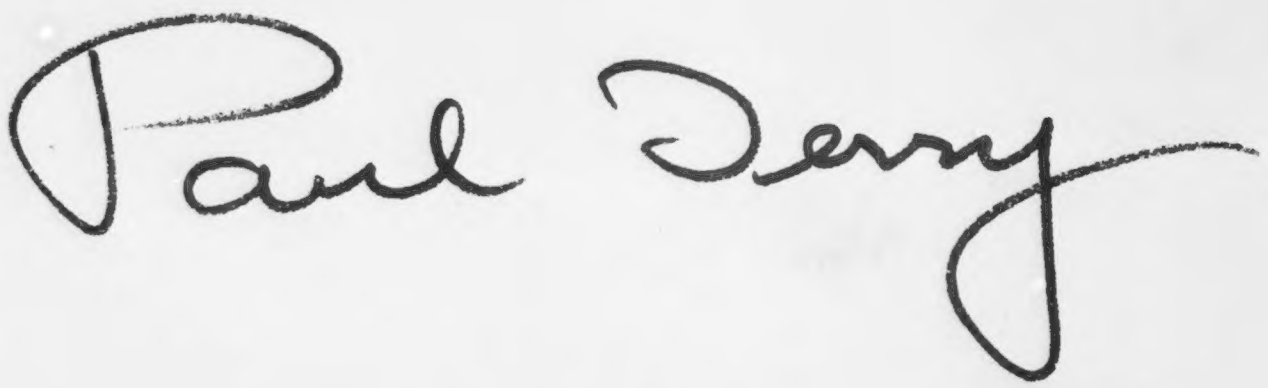
TO WHOM IT MAY CONCERN:

I believe that the best days of these United States are ahead of us and not behind us. A better United States can only be achieved by creative thinking. *Jud Hurd* has created this new magazine, *CARTOONIST PROfiles,* to stimulate creative thinking. *Jud Hurd* operates with confidence born of skill, knowledge and experience. *Jud Hurd* is worthy of our support. God helps those who help themselves. Help yourself by supporting *Jud Hurd* and his new magazine, *CARTOONIST PROfiles.*



Creator of *TERRYTOONS*